









ANNUAL CATALOG and ANNOUNCEMENT

THE  
WARD-BELMONT SCHOOL  
*for Young Women*

A JUNIOR COLLEGE

*Accredited by the*

ASSOCIATION OF COLLEGES AND SECONDARY  
SCHOOLS OF THE SOUTHERN STATES


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1928-1929

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JULY, 1928

BELMONT HEIGHTS  
NASHVILLE, TENNESSEE  
U. S. A.



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# CALENDAR, 1928-1929

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## OPENING AND ORGANIZATION

September 19, 1928

## THANKSGIVING DAY

November 29, 1928

## CHRISTMAS VACATION

Approximately Two Weeks

## BACCALAUREATE SERMON

May 26, 1929

## CLASS DAY AND PARK EXERCISES

May 27, 1929

## ALL-CLUB DINNER

May 28, 1929

## COMMENCEMENT DAY

May 29, 1929





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## ADMINISTRATION

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JOHN WYNNE BARTON, M.A., LL.D.  
*Vice President*

ANDREW BELL BENEDICT  
*Vice President and Business Manager*

THOMAS D. D. QUAID, M.A.  
*Dean of Faculty*

EDNA IRVIN, M.A.  
*Dean of Residence*

ANNIE CLAYBROOKE ALLISON, B.A.  
*Principal of High School*

ALMA PAINE  
*Registrar*

W. V. FLOWERS  
*Secretary*

E. J. SNYDER  
*Bursar*

DOROTHY WILSON  
LOUISE SAUNDERS  
*Librarians*

HENRIETTE RICHARDSON BRYAN  
*Book Room and Student Bank*

---

## HOME DEPARTMENT

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*Dean of Residence*

MRS. J. W. CHARLTON  
MRS. SOLON E. ROSE  
MRS. ELIZABETH PLASKETT  
*Assistants*

MARY NEAL  
MRS. T. H. GAINES  
MRS. ALLEN G. HALL  
MRS. MARY LEE JETER  
MRS. CHARLIE D. McCOMB  
MRS. MINNIE POWELL  
*Hostesses*

MRS. BONA A. NICHOLS  
MRS. HAZLE PADGETT  
MRS. ADA MEANS  
MISS LIDA EDDINS  
*Chaperons*

SUSAN CHILDRESS RUCKER  
*Graduate Nurse*

CARRIE D. MOSELEY  
LOUISE MOSELEY  
MRS. MAY R. STEWART  
LILLIA TOWLES  
ELLA D. PRENTICE  
*Field Representatives*



# THE WARD-BELMONT SCHOOL

## HISTORICAL SKETCH

WARD-BELMONT, a junior college for young women, in Nashville, Tennessee, is the outgrowth of the union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by Rev. William E. Ward, D.D., and Belmont College in 1890 by Miss Ida E. Hood and Miss Susan L. Heron. In June, 1913, the two schools were united on the former Belmont campus, forming a junior college under the charter name, "The Ward-Belmont School." Ward Seminary had long been recognized as one of the leading preparatory schools in the country; its graduates enjoyed certificate privileges to the leading Eastern colleges. Belmont College also possessed an enviable standing as a boarding school, emphasizing as well as academic work, the fine arts.

## NASHVILLE AND ITS ATTRACTIONS

Nashville is well known as an educational and historical center.

The chosen location of great universities, professional schools, colleges and preparatory schools, Nashville has established far-famed renown as a center of learning. Ward Seminary and Belmont College, through their earnest service have contributed much to the educational standing of the city. These two schools, together with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students. The presence of colleges and professional schools in Nashville insures the coming of eminent lecturers and artists. Persons of international reputation are frequently present in Nashville. Ward-Belmont students have the advantage of attending all of the leading concerts, plays, and lectures that are available in the city. Many programs are presented in the school auditorium.

As a center of culture, Nashville boasts several interesting examples of architecture. The State Capitol is an excellent example of classic architecture; on its grounds is the tomb of James K. Polk, ninth President of the United States. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail; on the steps of this beautiful and appropriate building the Ward-Belmont School of Expression recently presented the *Electra* of Sophocles. One of the newly erected buildings in Nashville is the imposing Tennessee War Memorial Hall with spacious surrounding park and grounds. Within convenient driving

distance is Belle Meade, for many years a celebrated stock farm; that section is now the location of Nashville's most exclusive residential section and Golf Club. The Hermitage, the home and burial place of Andrew Jackson, is twelve miles from Nashville. Not far from the Ward-Belmont campus is the battlefield of Nashville, on which stands a recently erected memorial, the workmanship of Moretti, the Italian artist. Nearby are the scenes of the battles of Stone River and of Franklin.

### THE CAMPUS

Ward-Belmont, with an elevation of one hundred feet above the city, stands in the beautiful park formerly the site of Belmont; to both the grounds and the buildings extensive additions have been made. The campus of forty-five acres, a part of which is devoted to athletic fields, is surrounded by one of the best residential sections of Nashville. It is sufficiently removed to give that quiet and seclusion which are conducive to studious habits; yet the railway station, the shopping districts, and the churches of all denominations in the city are easily accessible. In the same part of the city are Vanderbilt University and George Peabody College for Teachers.

### CLIMATE AND HEALTH

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern states, as well as those from farther south, find here a school unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, which have contributed much toward maintaining the excellent health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sanitary; the drinking water is filtered, sterilized, cooled, and is supplied in hygienic fountains throughout the buildings; trained and experienced nurses have charge of a well-ordered infirmary. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

As nourishing food is the best agent for the most effective physical and mental advancement, especial care is paid to the food. With the regulations regarding meals, sleeping hours, and exercise, much is done to induce an excellent health record. The kitchen

and bakery have the latest improvements in steam cooking, gas and electric appliances, and cold storage; the dining halls are commodious and attractive. The menus are supervised by a trained dietitian.

### BUILDINGS AND EQUIPMENT

The nucleus of the buildings is the old Acklen residence, an unusual adaptation of Italian architecture. Grouped around this interesting example of the center of an old southern estate are the buildings which have been added at intervals by the school. These buildings are arranged in the shape of a quadrangle with one open side. On the north side of this square are located Fidelity, North Front, South Front, and Founders Halls, with the drawing rooms, the auditorium, and the dining rooms; on the east, three other residence halls—Pembroke Hall, Heron Hall, and Senior Hall; on the south, the Academic Building and the Gymnasium. Other buildings on the campus included in the school plant are the High School Building, the music practice house, the social club buildings, and the heating plant. Buildings adjacent to the campus are utilized for the intermediate school, home economics work and additional music studios. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914. In this building are the large, well-lighted class rooms, the library, the science laboratories, the expression and art studios, and the administration offices. The library, containing over 8,000 volumes, is under the care of experienced librarians, and is open daily except Sunday. The ground floor of this building contains the chemistry, biology, and physiology laboratories and lecture rooms. The offices, library and some of the class rooms occupy the main floor. Above on the second floor are class rooms for literary subjects and musical science; here also is the expression studio, amply adapted for class work, and for the production of plays before a small audience. The third floor is mainly occupied by the art studio and interior decoration rooms. A few class rooms are included on this floor. Most of the high school classes are held in the high school building.

A gymnasium, with every modern improvement, has recently been completed. In style it conforms to that of the Academic Building with which it connects. The ground floor contains bowling alleys, showers, lockers, linen, shampoo, and hair drying rooms.



The main floor constitutes the large gymnasium; it provides two spacious, well-lighted rooms for all forms of gymnastic exercise. The next floor contains the visitors' galleries, a studio for aesthetic dancing, and three small rooms for special classes, board meetings, and trophies. The swimming pool is in a separate building, which connects with the gymnasium.

Separate dormitories are provided for college and high-school students, thus promoting the individual welfare of each department. These residence halls are well furnished and in their arrangements meet every demand of comfortable and refined home life. Pembroke, Senior, and Heron Halls are arranged in suites of two double rooms with connecting bath, or, in some cases, of two single rooms with connecting bath. Other dormitories have either separate double rooms, with ample sanitary appointments and baths on every floor, or bath suites of two double rooms each. Each room is furnished with rugs, dresser, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

Ten well equipped club houses have recently been completed for the ten social clubs for resident students. Each house is prepared for meetings and informal entertaining.

### **SOCIAL CLUBS**

Ten clubs, with a membership of fifty to sixty each, are a pleasant and helpful feature of the social life of the school. Membership in one of these clubs is expected of every resident student. They meet formally once a week for social, literary, or musical programs, and informally at other times for recreation. A spirit of loyalty in the clubs develops in the students the best qualities, mental and moral as well as social.

### **RELIGIOUS ACTIVITIES**

Though no sectarianism is lived or taught, earnest effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association, in which members of the faculty cooperate with the students. The association and the school jointly employ a secretary, who directs the activities of the Y. W. C. A. so that the influences of this organization are made vital in the life of the school. Systematic Bible training and mission study, devotional exercises at chapel,



and frequent visits by the pastors of the city are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her parents' choice on Sunday morning.

### **DRESS AND HOUSEHOLD ARTICLES**

Extravagance and extremes in dress are firmly discouraged. The administration presents its ideas and regulations for appropriate dress for the Ward-Belmont girl in a dress circular, which will be sent on request to each mother who contemplates sending her daughter to the school.

An abundant supply of table napkins, towels, sheets, pillow-cases, and bedspreads is furnished each student at a reasonable charge for the year.

### **GOVERNMENT**

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty cooperation and supervision. This organization consists of (1) a student council, composed of representatives chosen by the students from the High-School as well as the College classes; (2) a faculty committee appointed by the President; and (3) the President.

Full details of the Student Government are given in the Blue Book, which is presented each student on entering.

### **LECTURES AND ENTERTAINMENTS**

Nashville is especially fortunate in securing each year famous lecturers, artists, and entertainers. These performances cover a great variety of subjects. Many of them are free to the student body. The school has a Star Entertainment Course presented to the resident students each year for a nominal sum. During the past year the artists secured by the school made distinct contributions to the cultural advancement of the student body. To give a list of the notable people who have been here in times past would have no other effect than to emphasize the school's interest in securing the very best.

### **EXCURSIONS**

In addition to the lectures and entertainments, the students are given opportunities each year to visit some of the notable places in or near Nashville, such as Chattanooga, which is a beautiful as well as historical spot, Mammoth Cave, and Muscle Shoals, the

site of the gigantic hydro-electric power enterprise. Other excursions are organized, should a sufficient number of students be interested, at times when they do not conflict with the school work. In accordance with the custom of twenty years, a school party spends the summer vacation in Europe under the direction and chaperonage of members of the Ward-Belmont staff.

### **COURSE OF STUDY IN LIBERAL ARTS**

Ward-Belmont, a junior college, accredited by the Association of Colleges and Secondary Schools of the Southern States, offers a junior college course, corresponding to the four years of a preparatory school and the freshman and sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of this course should advise the Dean in advance regarding her choice, so that the subjects which she takes in Ward-Belmont may be those required by that institution.

In the Liberal Arts Department, Ward-Belmont offers a General Diploma. With certain limitations, work in Music, Art, or Expression may be counted toward graduation.

At the end of the first four years of the course, corresponding to the high-school period, students may receive the High-School Certificate, provided the proper balance has been maintained by the completion of courses prescribed. Those earning this certificate can ordinarily complete requirements for a Ward-Belmont Junior College Diploma in two additional years, or they may be admitted without examination to leading colleges and universities which admit students on certificates, provided in each case the peculiar entrance requirements of the institution considered have been met. For description of courses see pages 23 to 42.

### **HOME ECONOMICS**

Domestic Science and Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. With its comprehensive courses, its well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the departments of the school. For description of courses see page 42.

### **SECRETARIAL COURSE**

To meet still further the needs of the present time Ward-  
Belmont is offering special courses in stenography, typewriting,  
and bookkeeping, thus giving an insight into the practical funda-  
mentals of business. For description of courses see page 46.

### **PHYSICAL EDUCATION AND PLAYGROUND SUPERVISION**

Thorough courses are offered in Physical Education and in  
Playground Supervision, subjects which are being emphasized to-  
day as never before in education. The campus affords opportunity  
for outdoor games, the gymnasium is so equipped that exercise  
may be adapted to the individual needs of the pupil, and the swim-  
ming pool is modern at every point and free to all students. Trained  
teachers are in charge of all of the work of this department. The  
work in Playground Supervision is so planned that the students  
enjoy the recreation, and at the same time grasp the methods by  
which directed play may be made to promote health, stimulate  
the intellect, and lift the moral tone of any community. For  
description of courses see page 48.

### **ART**

Courses in the Art Department are planned for students who  
wish either to make a practical application of Art and Design in  
the commercial world or to obtain a general knowledge of Art  
and its History. Students are always welcome to the studios.  
Special exhibitions are prepared or secured from time to time to  
cultivate a love for the beautiful in color and form. For description  
of courses see page 52.

### **EXPRESSION**

Courses in Expression are offered which equip students not only  
to take part in works of Dramatic Art, but also to teach. Public  
Speaking is offered by this department. In the School of Expres-  
sion class recitals at frequent intervals afford to the participants  
splendid opportunity of development, and to the school at large a  
means of real entertainment. Attractive studios make the work of  
this department a genuine delight. For description of courses  
see page 55.

## MUSIC

Ward-Belmont School of Music is proud of its record of achievement. A large musical faculty trained for the individual work is maintained. The purpose of this department is to create and maintain a wholesome and inspiring musical atmosphere, insuring breadth of culture and love and enthusiasm for the work. To this end frequent Music recitals are given. Not only does the work tend to develop an appreciation for the best in Music, but many of its graduates are successfully concertizing or teaching. For description of courses of study see page 57, or write for School of Music catalog.

### ADVICE ON CHOICE OF SUBJECTS

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account. To accomplish these ends, correspondence and personal conference with the Dean are cordially invited. A complete course of study for the ensuing year should be filed in the Dean's office by August 15, or as soon thereafter as possible. Prospective patrons are urged to cooperate with us in working out this course of study. Plans so made can be modified, if it seems desirable to a patron, on the opening days of school; but further changes during the year are usually discouraged. Continuity of effort and the greatest advancement can in this way be secured.

### APPLICATION FOR ENROLLMENT

Early application is advised. This application should be made on the school's special blank, which calls for references, and must be accompanied by a physician's certificate as to the health of the applicant. These forms will be sent on request, and no student can be definitely enrolled until they are properly filled out, submitted to the Registrar with the enrollment fee of \$25, and formally accepted.

## FACULTY

---

JOHN DIELL BLANTON, B.A., LL.D.  
*President*

JOHN WYNNE BARTON, M.A., LL.D.  
*Vice President*

ANDREW BELL BENEDICT  
*Vice President*

THOMAS D. D. QUAID, M.A.  
*Dean*

ANNIE CLAYBROOKE ALLISON, B.A.  
*Principal of High School*

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*Bible*  
Athens College; Special Student, Scarritt College for Christian Workers;  
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*English, Art History*  
B.A., University of Nashville; Graduate Student, Vanderbilt University;  
M.A., Columbia University

THELMA CAMPBELL  
*English*  
B.A., University of Arkansas

ANNA PUGH  
*English*  
B.A., University of Arkansas; M.A., University of Chicago

ELLENE RANSOM  
*English*  
B.A. and M.A., Vanderbilt University; Special Student, Columbia University

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*English*  
B.S., Vanderbilt University; M.A., Columbia University; M.A., Vanderbilt University

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B.A., Wellesley College; M.A., Vanderbilt University

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*English*  
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*English,*

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*English*

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CAROLINE LEAVELL

*History*

B.S., Vanderbilt University; M.A., Columbia University

LORENE JACOBS

*History*

B.S. and B.A., University of Missouri

GERTRUDE CASEBIER

*History*

B.A., Western Kentucky State Teachers College

MARY RACHEL NORRIS

*Psychology, Education*

B.A. and M.A., Bryn Mawr College

THOMAS D. D. QUAID

*Psychology, Education*

B.A. and M.A., University of Oklahoma

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*Latin*

B.A., George Peabody College for Teachers; Graduate Work, Peabody and University of Chicago

MARTHA ANNETTE CASON

*Latin*

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SADIE HARMON

*Latin*

B.A., University of Kansas; M.A., University of Nebraska

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*Chemistry*

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B.S. and M.A., Vanderbilt University

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*French*

Agrege de l'Universite

AGNES AMIS

*French*

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KATE BRADLEY BEZIAT

*French*

B.A., Vassar; M.A., Cornell University; Graduate Student, Johns Hopkins University and University of Paris

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*Officier d'Academie. Officier de l'Instruction Publique*

*French*

B.A., Adelphi College; M.A., Columbia University; Certificate of Special Studies in French Literature, Philosophy, Universite de Paris, Eleve Titulaire de l'Ecole des Hautes Etudes College de France

MARGARET ROBERSON HOLLINSHEAD

*German*

B.S. and M.A., Vanderbilt University

THOMAS B. DONNER

*Spanish*

B.A., East Texas Teachers College; M.A., Southern Methodist University

ELISABETH SUTHERLAND

*Foods and Cookery*

B.S., M.S., University of Wisconsin

MARGARET KENNEDY LOWRY

*Textiles and Sewing*

Special Student, George Peabody College for Teachers

EUNICE KINKEAD

*Assistant in Home Economics*

B.S., George Peabody College for Teachers

ROBBIE ALLISON

*School Tutor*

B.A., Vanderbilt University

BARBARA POLLOCK

*School Tutor*

B.A., State University of Washington

MATTYE SMALLING THOMPSON

*Stenography, Typewriting, Bookkeeping*

B.S., George Peabody College for Teachers; Special Student at Simmons College and at Vanderbilt University

---

MARY WYNNE SHACKELFORD

*Director Department of Art*

Graduate, Art Academy of Cincinnati; Graduate, Pratt Institute, Department of Fine and Applied Arts; Special Student, New York School of Fine and Applied Arts in New York and in Paris

LOUISE GORDON

*Art*

Graduate of the New York School of Fine and Applied Arts

HELEN B. CHARD

*Art*

Ph.B., University of Chicago; Chicago Art Institute

---

PAULINE SHERWOOD TOWNSEND

*Director School of Expression*

Graduate, New England Conservatory; Postgraduate, Boston School of Expression; Special Courses in New York, Chicago, and Boston

CATHARINE A. WINNIA

*Expression*

Graduate, Vanderbilt School of Expression; Special Academic Student, Vanderbilt University and George Peabody College for Teachers; Student, Pauline Sherwood Townsend

---

EMMA I. SISSON

*Director School of Physical Education*

Graduate, Sargent School of Physical Education and of Gilbert Normal School for Dancing; Student, Harvard Summer School and Columbia University; Special Student in Corrective Gymnastics, Children's Hospital, Boston



CATHERINE E. MORRISON

*Physical Training, Athletics, Swimming*

Diploma from Possee Gymnasium, Boston; Special Student, Chalfif School,  
New York, and Columbia University

JULIA WARWICK

*Assistant in Athletics and Swimming*

Graduate, Ward-Belmont School

DORIS CONE

*Riding*

Graduate, Ward-Belmont School

EVELYN JANTZER

*Dancing*

Graduate Savage School of Physical Education; Graduate Vestoff Serova School of  
Dancing, Artists and Teachers Courses

MARGARET FRIERSON HALL

*Assistant in Gymnasium*

LAWRENCE GOODMAN

*Director School of Piano*

Pupil of Ernest Hutcheson, Josef Lhevinne, and Sigismund Stojowski; Student at  
Ferruccio Busoni's Master School for Pianists, Basel, Switzerland; Scholarship  
Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher  
of Piano, Von Ende School of Music, New York City; has  
concertized extensively in United States;  
Duo Art Recordings

LOUISE BEST

*Piano*

Pupil of Ernest Hutcheson and Sigismund Stojowski; Pupil at Sterns University,  
Berlin; Pupil of Rudolph Ganz; Theoretical Courses in the  
Institute of Musical Arts, New York

ALICE KAVANAUGH LEFTWICH

*Piano*

Graduate, Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang,  
Boston; three years in Paris with M. Moszkowski and Wager Swayne

HAZEL COATE ROSE

*Piano*

Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly  
Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.

ESTELLE ROY SCHMITZ

*Piano*

Pupil of S.B. Mills, Harold von Mickwitz, Joseffy, and Lhevinne, New York; Silvio Scionti,  
Chicago; Otto Nietzel and Steinhauer, Germany

AMELIE THRONE

*Piano*

Pupil of Maurice Aronson, Vienna; Josef Lhevinne, Berlin;  
Sigismund Stojowski, New York

MARY DOUTHIT

*Piano*

Graduate Ward-Belmont School of Music; Pupil of Lawrence Goodman,  
Harold von Mickwitz and Sigismund Stojowski

HENRY S. WESSON

*Pipe Organ*

Graduate and Postgraduate of the Guilfant Organ School of New York; Special Pupil of William C. Carl, W. I. Nevins, and Clement R. Gale, of New York; Substitute Organist one summer for William C. Carl in First Presbyterian Church, New York; three years Organist in the Church of the Holy Apostles (Episcopal), New York City

MARY VENABLE BLYTHE

*Sight Playing and Piano*

Graduate, St. Mary's Hall, San Antonio; Pupil of von Mickwitz and of Harry Redman, New England Conservatory

STETSON HUMPHREY

*Director, Voice Department*

Graduate Columbia University and Rochester Conservatory of Music; Private Work in Europe and America under Heinrich Jacobsen of Dresden and Vienna; De Reske Studios of Paris; Ludwig Wuhlner and Max Henrich of Berlin; Signor Morille of Milan, and Signor Tanara, Caruso's Coach, Formerly Director Boston Music School, and Director Fine Arts Department Choate School.

FLORENCE N. BOYER

*Voice*

Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and de Reszke, Paris

HELEN TODD SLOAN

*Voice*

Pupil of George Deane, Boston; Isidore Braggiotti, Florence, Italy; Gaetano S. de Luca, Nashville

KENNETH ROSE

*Violin*

Pupil of McGibeny, Indianapolis; Arthur Hartmann, Paris; George Lehmann, Berlin; Souky, Prague; Formerly Teacher, Metropolitan School of Music, Indianapolis, and Concert Master, Indianapolis Symphony Orchestra

ELIZABETH GWATKIN BABER

*Harp*

A.B., Indiana University; Studied for three years under Mrs. Moreland Peck, a pupil of Carlos Salzedo; Taught two years with Mrs. Peck in University of Indiana; Special study with Carlos Salzedo, President of National Association of Harpists

ANDRIENNE F. SULLIVAN

*Musical Sciences*

A.B. and A.M., Vassar College; Summer Courses: Columbia University, Chicago Musical College, and Fontainebleau School of Music; Widor Composition Class, Paris Conservatoire, and private study with Nadia Boulanger, Paul Fanchet, and I. Philipp

## SCHOOL OF LIBERAL ARTS

### JUNIOR COLLEGE DEPARTMENT

ADMISSION.—Admission to the College Department is based on graduation from an accredited four-year high school or the presentation of 15 acceptable units. For those who apply for the Junior College diploma the following units are prescribed: English, 3; Algebra, 1; Plane Geometry, 1; one foreign language, 2. The remaining 8 may include any unit offered by an accredited four-year high school and meeting the general requirements as defined by the North Central, the Southern, or other standardizing agency of colleges and secondary schools. However, not more than 4 units in vocational subjects and no fewer than 2 units in a foreign language will be accepted.

CREDIT HOUR.—An hour represents one hour of recitation or lecture a week for one semester. The credit hour is referred to hereafter as semester hour.

Two or more hours of laboratory work correspond to one hour of lecture or recitation, depending upon the nature of the laboratory work.

In Art, six semester hours credit is given for ten hours of supervised studio work a week for the thirty-six weeks. In Music, two lessons a week, one and one-half hours' daily practice, and two hours' recitation a week in a musical science are credited as six semester hours for the thirty-six weeks. In Expression, three semester hours credit is given for three hours of prepared class work and the necessary collateral and group work.

HOURS RECOMMENDED.—For the average college student a maximum of fifteen hours of literary work a week is recommended, but under certain conditions a minimum of twelve and a maximum of seventeen for first year students, and eighteen for second year students are permitted.

SPECIAL SUBJECTS.—Not more than a total of eighteen semester hours may be counted toward a general diploma for work in the departments of Music, Art, Expression, Home Economics, and Secretarial Courses. Work in these departments, when completed elsewhere, will be credited toward a certificate or diploma in these special departments.

FOREIGN LANGUAGE REQUIREMENT.—Students presenting only two high-school units of foreign language are required to take two courses in college; those presenting three or more units are required to take at least one advanced course in college.

ENGLISH.—Any student having credit for Freshman English Composition, whether taken in Ward-Belmont or elsewhere, whose work falls below standard may be required to make up the deficiency in this subject under a tutor provided by the college.

COLLEGE CREDIT will not be allowed for a high-school course in excess of those units required for college entrance.

PHYSICAL EDUCATION.—No course will be considered complete until the Physical Education requirements for that year shall have been met. (See page 48.)

CLASSIFICATION.—The work completed by the beginning of the school year determines the class to which a student belongs. A high-school graduate meeting the above requirements is classified as a first-year college student. A student who has credit for eighteen semester hours of college work is classified as a second-year college student. All second-year college students who have met the entrance requirements for a diploma and are registered for a course leading to a diploma at the end of the school year are classified as Seniors.

RESIDENCE REQUIREMENTS.—For a diploma in the College or any Special Department, at least one full year's work must be completed in Ward-Belmont. To receive credit for advanced standing, the student must present to the Dean proper credentials from an approved institution of junior or standard college grade. The college credit given will then be determined, in no case to exceed thirty semester hours.

ORIENTATION.—A course required of all first-year college students. The aim of this course is to assist the student in adjusting herself to college life. Lectures on habits and methods of study, proper distribution of time, etc., will be given by teachers in the various departments.

One hour a week for one semester. No credit.

## EXAMINATION AND MARKS

An examination is given in every course in accordance with the schedule issued.

Reports are issued at the end of each semester in accordance

with the following system: A, excellent; B, good; C, fair; D, passing; E, condition; F, failure; X, absent from examination.

Any condition in a semester grade must be removed in the succeeding semester else it becomes a failure.

### QUALITY HOURS

Quality hours may be earned in the following manner: A six semester hour course completed with a grade of A is equivalent to eighteen quality hours; with a grade of B, to twelve quality hours; and with a grade of C, to six quality hours.

### REQUIREMENTS FOR JUNIOR COLLEGE DIPLOMA

The completion of sixty-four semester quantity and sixty-four semester quality hours of college work, including English 1 and 2, English 21 and 22, two or four courses of foreign language, six semester hours of History, or eight semester hours of Science. Four semester hours of the sixty-four required must be in Physical Education. Eighteen semester hours of work taken in special departments may be credited toward this diploma.

The requirements for the certificates and diplomas in the departments of Home Economics, Secretarial Course, Physical Education, Art, Expression and Music are outlined under each department.

### NUMBERING OF COURSES

Beginning with the fall of 1927 the courses of study of college rank will be designated with Arabic numerals from 1 to 50. The courses of high school rank will be designated with Roman numerals. See notes under Description of Courses.

## DESCRIPTION OF COURSES

Courses numbered 1 to 9 are open to First Year College students. Courses numbered 10 to 19 are open to First and Second Year College students. Courses numbered 20 to 5c are open to Second Year College students only.

If credit is only allowed for the completion of the year's work the course numbers are separated by a comma. If credit is allowed for either semester of a year's work the course numbers are separated by a semicolon.

The school reserves the right to withdraw any class for which there are not as many as six applicants.

### ENGLISH

1, 2. This course is required of all students in the first year college or candidates for any certificate or diploma.

*Composition:* An introductory course in the art of writing. A review of the structural principles of composition; expository writing, with emphasis upon the technique of the essay. The second half of the course consists of a survey of the elements of argument, description, and simple narration, with emphasis upon more imaginative writing than that of the first half. Throughout the course there will be parallel study of literary selections illustrative of the separate types of composition. Frequent themes or their equivalent, with individual conferences, are supplementary to the work of the class room.

A special class in the fundamentals of English composition will be provided for students whose written work during the first weeks of the year shows deficiency in spelling, grammar, punctuation, sentence structure, and paragraph organization. The purpose of this class will be to prepare the student for regular work in the accredited course by the beginning of the second semester.

If a student who has already received credit for required composition is reported deficient or careless in the writing of English, it will be necessary for her to take additional work in the course.

Three hours a week. Twelve sections.

First semester, second semester.

Credit, six semester hours.

3; 4. *Types of Literature.* First semester: narration, novel, short story and narrative poetry. Second semester: lyric poetry, drama and essay.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *Survey of English Literature.* This course is required for graduation and has for a prerequisite English 1, 2. The first part consists of the survey from Beowulf to the Restoration Period. The second part from the Restoration through the Victorian Period.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23; 24. *Shakespeare.* A careful study of a number of Shakespeare's plays with a more rapid reading of others. These are compared with other plays, Elizabethan and others. Particular attention is given to background and in-



fluence of predecessors and contemporaries. The first semester work consists of the comedies and histories; the second of tragedies with a few eighteenth century and modern plays in comparison.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

25; 26. *American Literature*. A careful study of the leading American writers in both prose and poetry with especial emphasis on the development of American ideals and the new movement in American poetry.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

27; 28. *Advanced Composition*. An introduction to Journalism. A critical study of the leading forms of literary composition. Intensive practise in writing with numerous conferences. Prerequisite English 1, 2. The work consists of essay, critical review, editorial, news story, short story metrical forms and other imaginative writings.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

29; 30. *English Poetry of the Nineteenth Century*: A study of the great English poets from Wordsworth to Masfield. During the first semester special study is given to Wordsworth, Coleridge, Shelley and Keats, with parallel readings in the Minor poets of the Romantic Period. The second semester special study is given to Browning, Tennyson, Arnold and the leading poets since 1900, with parallel readings from selected essays from the Victorian prose masters—Ruskin, Carlyle and Newman.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## BIBLE

11; 12. *A Survey of Biblical Literature*. The origin and development of the Hebrew Commonwealth, and the rise of literary prophecy, and the rise of the Hebrew theocracy. The study is concluded by an examination of the literature of the beginnings of Christianity.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

13. *The Life of Jesus*. A comparative study of the four Gospels, using them as a basis for a review of the life and times of Christ.

Two hours a week.

First semester.

Credit, two semester hours.

14. *The Life of Paul and the Development of the Apostolic Church*. The book of Acts and the Pauline letters form the basis of this course. An attempt is made to grasp the permanent religious message of Paul, and to show the environment in the midst of which the Christian movement originated.

Two hours a week.

Second semester.

Credit, two semester hours.

## HISTORY

11, 12. *European History.* The first part of the course covers the period from 1500 to 1814. Evolution of European civilization, as accomplished by the cultural, religious, commercial and political revolutions. International relations as influenced by dynastic rivalries and revolutionary movements of the period.

The second part covers the period from 1814 to the present. Emphasis on the Industrial Revolution as a factor in the social, economic and political development of Europe, and on the international relations culminating in the World War. A brief study of post-war conditions and problems.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

13; 14. *English History.* The first half of the course is designed to give an understanding of the leading problems in the life of England today. After a brief survey of English political history, the course embraces the study of definite lines of development, each traced through from its beginning as a separate problem. At some point in the course a small portion of history is established and written by the student from source material.

The second half is a survey of later English political history with emphasis on the formation and growth of the Empire; development of commerce; of industry and the resulting social changes; growth of cabinet government and of popular control over Parliamentary foreign relations.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *History of the United States.* The first half of the course covers the period from 1789 to 1865. Brief introductory study of the Critical Period and the conditions from which the Constitution was an outgrowth; the development of our government under the Constitution, with emphasis upon the rise of American democracy, expansion, and sectionalism as forces in the shaping of our political structure.

The second half covers the period from 1865 to the present. Designed primarily to give the student an intelligent understanding of the United States of the present day. Sectional issues between East and West; economic development and industrial consolidation, with the resulting social and political problems; growth of the United States as a world power.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. *History.* This is a course in American Government. The course, surveying the American political system, deals with the organization and activities of government, national, state and local. During the first semester it deals with the making of the constitution; the powers of the President, Congress and the federal judiciary; elections and political parties. During the second semester state and local governments are approached in a similar manner. It is open to Seniors who have had a course in college American History, or who are taking History 21-22 in conjunction. It is especially beneficial to those who would like to be interested in governmental affairs.

Three hours a week.

First semester, second semester.

Credit, six semester hours.



## HISTORY AND APPRECIATION OF ART

1. *Introductory Course.* A general course in Art History, including the beginning of art, the development of architecture, sculpture and painting to the Renaissance in France and Flanders.

Careful study of prints, color, stereopticon slides. Library work, written report.

Two hours a week.

First semester.

Credit, two semester hours.

2. An outline study of painting with the exception of the Italian. Prints, color reproductions, library work, written reports.

Two hours a week.

Second semester.

Credit, two semester hours.

21. The historical development of architecture, sculpture, and painting, through the Italian Renaissance, with special reference to the Greek and Gothic periods. Prints, color reproductions, stereopticon slides, etc. Library work, written reports.

Three hours a week.

First semester.

Credit, three semester hours.

22. (a) The Italian Renaissance. (b) An outline study of later European and American paintings. Study of prints, color reproductions, library work, reports, etc.

Three hours a week.

Second semester.

Credit, three semester hours.

*Note:* Art 1 and Art 21 meet all requirements for Accredited Junior Colleges for the Introductory Course in Art.

## ECONOMICS

1. *Economic Geography of North America.* The course considers the geographic conditions underlying the economic activities of the people of the different political divisions of North America. Attention is given primarily to the United States. Economic production of the various regions studied, with reference to natural conditions of resources and climate.

Three hours a week.

First semester.

Credit, three semester hours.

2. *Economic History of the United States.* The course is designed to enable the student to interpret present national conditions in the light of the economic development of the country.

Topics: The conditions in Europe leading to the discovery of America. Colonial occupations. The development of agriculture, manufacturing, mining, transportation and commerce. Growth of population, and some of the social problems which have arisen.

Three hours a week.

Second semester.

Credit, three semester hours.

3. *American Economic Life.* This course constitutes an introduction to economic life. It is of the nature of a survey of the economic activities of the people, and is intended to fit the student intelligently to enter upon the study of more technical subjects in the social sciences.

Topics: Wealth; income; poverty; economic standards; conditions and problems of rural life; conditions and problems of urban life; business organization; problems of the business world.

Three hours a week.

Second semester.

Credit, three semester hours.

21, 22. *Principles of Economics.* This course deals with the laws or principles affecting the production, distribution, and consumption of wealth, or the material means of satisfying human desires.

Topics: Economic organization; the basis of the science of economics; industrial evolution; production. The laws of price; demand and supply. Money, banking and exchange.

During the second semester the problems of the business organization are considered.

Topics: Transportation; government regulation of transportation; monopolies; insurance and speculation. The distribution of wealth and income; rent; wages; interest; profits. The economics of government taxation. The problems of labor. Reforms of the economic system.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## SOCIOLOGY

21, 22. *Introduction to Sociology.* The course undertakes to explain the origin, structure, growth and activities of society by the workings of psychical, physical and vital forces operating together in a continuous process.

Topics: The original nature of man; society and the community. Isolation and its effects on the individual and the group. Social contacts and social interaction. The forces which produce social behavior.

The second half of the course deals with the following topics: Racial and cultural assimilation; economic competition; social institutions and movements; particular groups and sects; what constitutes progress.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## LATIN

1, 2. *Vergil: Aeneid I-VI.* Latin composition. Open to students presenting three units of Latin for entrance.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

11, 12. *Cicero: De Senectute and De Amicitia; Horace; Odes and Epodes.* Latin composition. Open to students presenting four units of Latin for entrance.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *Roman Satire*: Selected satires of Horace and Juvenal. Roman Comedy: Selected plays of Plautus and Terence.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## FRENCH

11, 12. *Beginners' Course*. Grammar: Pronunciation: written and oral exercises based on selected texts; dictation; conversation; reading from such texts as Spink, *Le Beau Pays de France*; Lavis, *Histoire de France (cour moyen)*; Le Brête, *Mon Oncle et Mon Curé*; House, *Three French Comedies*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. *Grammar Review*; composition; conversation; dictation; sight reading; memory work; reading from such texts as Bazin, *Les Oberlé*; Sandeau, *Mlle. de la Seiglière*; Bowler, *Stories by Contemporary French Novelists*; Labson et Desseignet, *La France et Sa Civilisation*.

Open to students who have completed two years High School French or French 11, 12, or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

15; 16. *Conversation*; sufficient reading of good literature to serve as a basis of progress in conversation. Reports on French magazine and newspaper articles.

Two hours a week.

First semester, second semester.

Credit, four semester hours.

21; 22. General survey of the history of French literature; reading of authors representative of each period; recitations, discussions and themes on classroom work and outside reading.

Open to students who have completed French 13, 14 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23; 24. Nineteenth and twentieth century French literature; extensive outside reading; oral and written reports.

Open to students who have completed French 21, 22 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## GERMAN

11, 12. *Beginners' Course*. Grammar, prose composition, conversation, and memorizing of poetry; simple paraphrasing; dictation; reading of at least two hundred and fifty pages from such texts as Storm, *Immensee*; Zchokke, *Der Zerbrochene Krug*; Baumbach, *Waldnovellen*; Gerstacker, *Germelshausen*; easy plays by Benedix, *Wilhelmi* or *Fulda*.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. Grammar, composition; written and oral exercises based on texts; sight and parallel reading; themes; reading of about five hundred pages from such texts as Schiller, *Die Jungfrau von Orleans*; Storm, *In St. Jurgen*; Klenze, *Deutsche Gedichte*; Goethe, *Hermann and Dorothea*; Baumbach, *Der Schwiegersohn*; Freytag, *Der Rittmeister von Alt-Rosen*.

Open to students who have had two years High School German or German 11, 12 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

## SPANISH

11, 12. *Beginners' Course*. Grammar: the reading of about three hundred pages of simple Spanish prose; written and oral exercises founded on selected texts; conversation.

Four hours a week.

First semester, second semester.

Credit, eight semester hours.

13, 14. Grammar reviewed; the reading of about three hundred pages from standard authors of Spain and Spanish America; composition; conversation.

Open to students who have had two years High School Spanish or Spanish 11, 12 or its equivalent.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21. Advanced course, conducted chiefly in Spanish. Intensive reading of about four hundred pages from standard authors. Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to students who have completed courses 13, 14 or equivalent.

Three hours a week.

First semester.

Credit, three semester hours.

22. A study of periodical literature with conversation, composition both private and commercial. Prerequisite, Spanish 21 or its equivalent.

Three hours a week.

Second semester.

Credit, three semester hours.

## MATHEMATICS

1. *College Algebra*. A general review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to students who have had only one unit of Algebra and one unit of Plane Geometry in high school.

Four hours a week.

First semester.

Credit, three semester hours.

11. *College Algebra*. A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to students who have had at least one and one-half units of Algebra and one unit of Plane Geometry in high school.

Three hours a week.

First semester.

Credit, three semester hours.

12. *Plane Trigonometry*. The work consists of trigonometric functions and formulae, theory and use of tables, solution of right and oblique triangles (with applications to problems of Physics and Surveying), inverse functions, trigonometric equations.

Three hours a week.

Second semester.

Credit, three semester hours.

21. *Analytic Geometry*. Graphical representation of points and curves in a plane, determination of the properties and relations of plane curves by a study of their equations and graphs. The straight line and the conic sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions.

Three hours a week.

First semester.

Credit, three semester hours.

22. *Differential Calculus*. Beginners' Course. Methods of differentiation, with the usual geometric and physical applications. Problems of maxima and minima, etc. Prerequisite: Mathematics 21.

Three hours a week.

Second semester. Credit, three semester hours.

## CHEMISTRY

11, 12. *General Chemistry*. In this course it is intended to give the student careful instruction in the important principles of Chemistry. All of the non-metallic and the most important of the metallic elements are studied. The intention is to train the student in accurate scientific thinking; to arouse in her an appreciation of the laws of nature; and to set forth some of the practical applications of the science of Chemistry to the many problems of life.

Lectures, three hours; laboratory, four hours.

First semester, second semester.

Credit, eight semester hours.

21, 22. *Qualitative and Quantitative Analysis*. This course is planned to give the student both a theoretical and a practical working knowledge of the methods of identifying the common elements and acid radicals. Prerequisite: Chemistry 11, 12 or its equivalent.

Lecture and laboratory, seven hours a week.

First semester, second semester.

Credit, eight semester hours.

23, 24. *Organic Chemistry*. This course is intended primarily for students of Home Economics. Typical compounds of the aliphatic and of the aromatic series are studied. Stress is placed upon those substances useful as foods. Prerequisite: Chemistry 11, 12.

Lecture, three hours; laboratory, four hours.

First semester, second semester.

Credit, eight semester hours.



## BIOLOGY

11. *Botany*. An introduction to the fundamentals of living protoplasm; a study of the cell structure, physiology and ecology of plants. A survey of the plant kingdom from the unicellular forms to the highest flowering plants.

Lecture, three hours; laboratory, four hours.

First semester.

Credit, four semester hours.

12. *Zoology*. A study of the biological phenomena and general principles of animal life. Consideration is given to the practical relation of biological conditions to human life. Types are selected from each animal group for comparative study.

Lecture, three hours; laboratory, four hours.

Second semester.

Credit, four semester hours.

21. *Invertebrate Zoology*. A comparative study of the invertebrate groups of animals, their structure, classification, ecology and economic value.

Lecture, two hours; laboratory, six hours.

First semester.

Credit, four semester hours.

22. *Vertebrate Zoology*. This includes the comparative morphology of the back-bone animals and their special adaptations.

Lecture, two hours; laboratory, six hours.

Second semester.

Credit, four semester hours.

23. *Ornithology*. This is a course in the biology of the bird, its structure and habits. The identification of species and their value in controlling the enemies of our vegetation.

Second semester.

Credit, two semester hours.

## PHYSIOLOGY

11, 12. This is a study of the human body, its structure, function, the laws which govern it and how to maintain the health of the individual and community.

Lecture, two hours; laboratory, two hours.

First semester, second semester.

Credit, six semester hours.

## PSYCHOLOGY AND EDUCATION

11; 12. *Education. Elementary Education*. The first semester is devoted to child study, and consists of the simple elements of psychology that appear in the development and training of the child. The second semester is divided into two parts and consists of the principles of teaching and the principles of management. The course is offered especially for those who desire to be in line for certificates to teach, upon the completion of other necessary academic work. Open to either first or second year college students.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

21; 22. *Psychology*. An introductory course in Psychology, giving a general survey of the fundamental facts and laws of mind, with applications and simple illustrative experiments, followed by an introductory course in the study of childhood, with practical applications.

Three hours a week.

First semester, second semester.

Credit, six semester hours.

23. *Education*. History of Education. History of European Education from the Greeks to the present time. The object of this course is to study the evolution of the educational ideal in connection with the conditions in which it had its origin and amid which it developed.

Three hours a week.

First semester.

Credit, three semester hours.

24. *Education*. Public Education in the United States. A study of some of the more important present-day problems in the organization and administration of Public Education in the United States in the light of their historical development. An introductory course.

Three hours a week.

Second semester.

Credit, three semester hours.

## HIGH SCHOOL DEPARTMENT

### *Requirement for Admission*

Students who have completed the grammar-school grades will be admitted without examination to the first-year High School class. It is necessary that the applicant present from the principal of the school from which she comes an official statement that she has completed the grammar school grades.

Students who seek admission to any High School class beyond that of the first year must present upon application a transcript showing the official record of all high-school work previously carried. If the school is not accredited satisfactory examination will be required.

### *Yearly Schedule*

A student's yearly schedule should consist of four subjects credited as one unit each. Under certain conditions, however, a minimum of three subjects and a maximum of five are allowed.

### *Physical Education*

Required of all students. For a description of the required and elective courses see Department of Physical Education.

### *Requirements for the High School Certificate*

The High-School Certificate is awarded to students who have completed sixteen preparatory units, as described below, and the prescribed work in physical education. Of the required sixteen units at least four must be taken in Ward-Belmont.

A unit represents five periods of at least forty-five minutes each per week for a year in a subject ordinarily taught in standard high schools, each recitation requiring preparation.

No credit is given for less than two years of a foreign language taken in high school.

#### Required Units—9.

English	3 units—including English IV.
Foreign Language	2 units in one language.
History	1 unit.
Mathematics	2 units—Algebra, 1 unit. Plane Geometry, 1 unit.
Science	1 unit in Biology, Chemistry, or Physics.

#### Elective Units—7.



### *Credit Allowed in Special Subjects*

No credit is allowed for work completed below the third year of high school in music, art, expression, or home economics.

Not more than two units in any one of these subjects nor more than a total of three will be credited toward a high-school certificate: *Music*—One unit of credit represents two lessons per week in piano, organ, violin, or voice, accompanied by a course in theory of music. One hours' daily practice is required. *Art*—One unit represents ten periods of supervised studio work per week. *Expression*—One unit represents five periods of prepared class work per week. *Home Economics*—One-half unit in Cooking or in Sewing represents one lecture period and two double laboratory periods each week for the session. See the Home Economics Department for descriptions of courses open to third and fourth year high school students.

### *Classification*

The work completed by the beginning of a school year determines the class to which a student belongs.

Four completed units give second year classification.

Eight completed units give third year classification.

Twelve completed units give fourth year classification.

If a student lacks not more than one of the required number of units, she will be given conditional classification.

### *Reports and Grading System*

Reports are sent out from the office at the close of each month and at the close of each semester. The monthly grade represents the average standing which the student has maintained, by daily recitations, written work and tests, during any given month. The semester grade represents the combination of the semester examination and the average of monthly grades. It stands as the permanent record of the student.

The system of grading is as follows:

A Excellent	D Passing
B Above Average	E Condition
C Average	F Failure

The school may not recommend for advanced high school or college work a student who does not make an average grade of "C."

## DESCRIPTION OF COURSES

### ENGLISH

I. Composition and grammar three times a week. Literature twice a week.

Grammar: Special emphasis given to grammatical principles that contribute to correct expression. Composition: simple narration, description, and letter writing. Weekly themes based on work done in school or on personal experience of pupils. Literature: *Sketch Book*, *American Poetry*, *Merchant of Venice*, *Ivanhoe*. Outside Readings, on which reports are made or tests given.

Five periods a week.

Credit, one unit.

II. Composition and grammar three times a week. Literature twice a week.

Grammar based on composition. Description, exposition, letter writing, and special methods of paragraph development. Unity and coherence stressed. Weekly themes corrected and returned to pupil for revision. Literature: *Rime of the Ancient Mariner*, *Idylls of the King*, *Julius Caesar*, *Sir Roger de Coverley Papers*, *Silas Marner*. Outside Readings, on which reports are made or tests given.

Five periods a week.

Credit, one unit.

III. Literature three times a week. Composition twice a week.

Grammar: Review of principles necessary for correct and effective work in composition and literature. Composition; exposition and argumentation. Special emphasis given to expository outlines. Weekly themes corrected and returned for revision where necessary. Literature: *Macbeth*, *Tale of Two Cities*, *Palgrave's Golden Treasury*, *Sesame and Lilies*. Outside readings, on which reports are made or tests given.

Five periods a week.

Credit, one unit.

IV. Literature three times a week. Composition twice a week. Composition:

the four forms of composition reviewed; correctness of form required. The arousing of individuality and artistic consciousness stressed. Grammatical principles reviewed when necessary. Literature: outline of the history of English literature; study of *Beowulf*, *Prologue to the Canterbury Tales*, selections from the *Faerie Queene*, *Hamlet*, Milton's *Minor Poems*, selections from Dryden, Pope, and from both the prose and the poetry of the Romantic and the Victorian writers. Parallel readings, on which reports are made or tests given. Open to fourth-year students.

Five periods a week.

Credit, one unit.

### BIBLE

I. *Elementary Bible History*. An elementary history of the Bible, intended to acquaint the student with leading Bible characters and events, together with the corresponding chronology and geography. Open to third and fourth year students.

Five periods a week.

Credit, one unit.

II. *The Life of Jesus*. Study of the land in which Jesus lived, its people and customs, the work and character of Jesus. Sources: the Gospel narratives, together with critical studies in the history, thought, and customs of his time. Open to third and fourth-year students.

Five periods a week.

Credit, one unit.

Courses III and IV are given in alternate years.

### LATIN

- I. Essentials of Latin, regular first year work.  
Five periods a week. Credit, one unit.
- II. Caesar: equivalent of Books I-IV. Latin composition.  
Five periods a week. Credit, one unit.
- III. Cicero: Catiline Orations, Manilian Law, Archias. Latin composition.  
Five periods a week. Credit, one unit.
- IV. Vergil: Aeneid I-VI. Latin composition.  
Five periods a week. Credit, one unit.

### FRENCH

- I. Thorough drill in the fundamental principles of grammar with pronunciation; the reading of about one hundred and fifty pages from such texts as Méras et Roth, *Petits Contes de France*; Malot, *Sans Famille*.  
Five periods a week. Credit, one unit.
- II. Continuation of grammar; composition; dictation; conversation; the reading of about three hundred pages from such texts as: Lavisie, *Histoire de France*; Daudet, *Le Petit Chose*; Labiche, *Le Voyage de M. Perrichon*.  
Five periods a week. Credit, one unit.
- III. Rapid review of grammar; syntax; composition; themes; dictation; poems memorized; conversation; the reading of about five hundred pages from such texts as: Buffum, *Short French Stories*; Ramband, *Civilisation Française*; Ordonneau, *Les Boulinard*; Sand, *La Petite Fadette*.  
Five periods a week. Credit, one unit.

### SPANISH

- I. *Introduction to Spanish*. Special emphasis placed upon speaking and writing Spanish; drill on pronunciation by means of phonetic word study, reading, and exercises; practical vocabulary study of useful words; composition embodying the rules and forms of Spanish grammar; gradual introduction of conversation into class work; reading of simple Spanish prose. Open to second and third-year students.  
Five periods a week. Credit, one unit.
- II. *Advanced Spanish*. Continuation in more advanced form of the methods and materials of Spanish I; extensive use of Spanish as the language of the class-room; intensive and systematic study of vocabulary, grammar, and composition; reading of Spanish prose with dictation and conversation based thereon; projects for translation of material from English into Spanish.  
Five periods a week. Credit, one unit.

### GERMAN

- I. Grammar and composition; drill in phonetics; dictation exercises; reading of at least one hundred pages of easy prose and verse from such texts as: Glück auf; Guerher's *Märchen und Erzählungen*. Conversation based on text; and short lyrics memorized.  
Five periods a week. Credit, one unit.

II. Grammar and composition; memory work, easy paraphrasing of texts read; conversation; sight reading and readings of at least two hundred pages from such texts as: Hauff, *Der Zwerg Nase*; Blüten, *Das Peterle von Nürnberg*; Sudermann, *Teja*; Arnold, *Fritz auf Ferien*; Schiller, *Der Neffe als Onkel*.

Five periods a week.

Credit, one unit.

## HISTORY

I. *Early European History*. A study of European history from ancient times to the middle of the seventeenth century. A brief account of the oriental countries as a background for Greek and Roman history; religious, political, social, and military conditions during the middle ages; the Renaissance; period of colonization; the Protestant Reformation.

First semester, class reports on supplementary work. Second semester, summaries and outlines of both primary and secondary sources. Map work throughout the year.

Five periods a week.

Credit, one unit.

II. *Modern European History*. A study of the history of Europe from the seventeenth century to the present. Rivalry for colonial possessions; constitutionalism in England; the French Revolution; Reconstruction and Reaction in the first half of nineteenth century; England's colonial development and expansion; imperialism and democracy; the Industrial Revolution; development of modern European powers, their conflicting interests and policies at home and abroad; the World War; the World Settlement, and the Disarmament Conference.

Parallel reading; special reports; current history correlated with the text; map work.

Five periods a week.

Credit, one unit.

III. *English History*. A study of English history from the Roman occupation of Britain through the World War. The political, social, religious, and economic elements in the growth of the English people; England's colonial development and imperial problems; her advance as a world power; alliances and ententes; the World War, and the post-war problems.

Map books; bi-monthly reports on approximately four hundred pages of outside reading; short, individual research studies, oral and written; a term paper submitted at the close of the second semester. Open to second and third-year students.

Five periods a week.

Credit, one unit.

IV. *American History*. Survey of the colonial period, with emphasis upon American ideals and institutions; a more intensive study of the critical period; the founding of the national government; the westward expansion; tariff; economic and political problems during the Reconstruction Period; other problems and movements of the nineteenth century; the expansion of the United States as a world power at the beginning of the twentieth century; the World War, and the problems involved. The forms and functions of government are studied; the formation and interpretation of our Constitution.

Parallel reading; special reports, current happenings, map work. Open to fourth-year students.

Five periods a week.

Credit, one unit.

## ECONOMICS AND SOCIOLOGY

Economics. *An Introduction to Economics.* A study of economic factors relating to labor, capital, and production; origin of the banking system; foreign and domestic commerce; agricultural problems; and economic problems of cities, of trades, and of taxation. The American Federation of Labor; recent labor legislation, together with proposed reform measures. One period each week devoted to present day national and international problems.

Parallel readings and supplementary reports. Open to fourth-year students.  
 Five periods a week. Second semester. Credit, one-half unit.

Sociology. *An Introduction to Sociology.* Origin of the family, forms of the family, historical development and problems of the modern family; growth of population and its distribution; immigration and recent laws controlling it; problems of rural and urban communities; a rapid survey of the principles of Socialism in relation to education and progress.

Extensive parallel reading, and special reports on various modern problems. Current problems are correlated with the text. Open to fourth-year students.  
 Five periods a week. First semester. Credit, one-half unit.

## MATHEMATICS

Algebra I. *Elementary Algebra.* This course includes Positive and Negative Numbers, Fundamental Operations, Fractional and Simultaneous Equations (including graphical solution of a pair of linear equations with two unknowns), Fractions, Highest Common Factor and Lowest Common Multiple, Square Root of Polynomials, and the solution of Quadratic Equations.

Five periods a week. Credit, one unit.

Algebra II. *Advanced Algebra.* The following topics are treated: a review of Course I; Simultaneous Quadratic Equations; Ratio, Proportion, and Variation; Elementary Theory of Exponents, Radicals, and Equations; graphical representation of simple relations between two variables; Binomial Theorem; Arithmetic and Geometric Progressions.

Five periods a week. Credit, one unit.

III. *Plane Geometry.* Solution of many original problems which follow the general study of Theorems. Special attention given to careful construction of figures. Notebook work comprises all original problems solved.

Five periods a week. Credit, one unit.

IV. *Solid Geometry.* Lines and Planes, Polyhedrons, Cylinders, Cones, and Spheres are treated. Easily constructed models are used, and frequent references to Plane Geometry are made.

Five periods a week for one semester. Credit, one-half unit.



## SCIENCES

### BIOLOGY

*Zoology.* An elementary course in the study of animal life, of animal structure and physiology. A general survey of the animal kingdom with reference to the economic relations to man.

Open to third and fourth-year students. Three recitations a week and two double periods of laboratory and field work.

First semester.

Credit, one-half unit.

*Botany.* An elementary course in the study of plants; their morphology physiology, classification and economic values.

Open to third and fourth-year students. Three recitations a week and two double periods of laboratory and field work.

Second semester.

Credit, one-half unit.

### CHEMISTRY

A course planned to give the student a general knowledge of the facts and principles of Chemistry which will be of practical value in every day life. Open to third and fourth-year students.

Recitations, three periods a week; laboratory, two double periods a week.

Credit, one unit.

### PHYSIOGRAPHY

An elementary course which reviews the natural features of the earth's surface and the natural forces which govern its formation.

Open to first and second-year students, second semester.

Five periods a week.

Credit, one-half unit.

### PHYSIOLOGY

An introductory course in the study of the human body, dealing with its general structure and with the principles which govern hygienic living. Attention given to school hygiene. Recitation and demonstration.

Open to first and second-year students, first semester.

Five periods a week.

Credit, one-half unit.

## HOME ECONOMICS

The Department of Home Economics offers courses dealing with the principles underlying the proper management of the home. Courses are planned to meet the needs of students who desire a general knowledge of Home Economics as part of a general education, and also for those who wish to teach. The courses are so arranged that students may transfer, after completion of their second college year, and pursue advanced courses.

### HOME ECONOMICS DIPLOMA

The Home Economics Diploma is granted upon the completion of sixty-four semester hours of college work including:

- Foods 11, 12 or Foods 1, 2
- Foods 21, 22.
- Chemistry 11, 12.
- Chemistry 23, 24.
- Physiology 11, 12.
- English 1, 2.
- Clothing 11, 12, including Textiles, or Clothing 1, 2, including Textiles.
- Clothing 21, 22, including a three hour course in Costume Design especially provided by the Art Department.
- Physical Education, four semester hours.

### CERTIFICATE IN FOODS

The Certificate in Foods is granted upon completion of thirty-two semester hours of college work as follows:

- Foods 11, 12 or Foods 1, 2.
- Foods 21, 22.
- Chemistry 11, 12.
- Physiology 11, 12.
- English 1, 2.

### CERTIFICATE IN CLOTHING

The Certificate in Clothing is granted upon completion of thirty semester hours of college work including:

- Clothing 11, 12, including Textiles, or Clothing 1, 2, including Textiles.
- Clothing 21, 22, including a three hour course in

Costume Design especially provided by the  
Art Department.

English 1, 2.

*Note:* Courses offered by the Junior College Department are not included in the extra charge for the work of this department, although they are required for a Certificate or Diploma of this department.

A suggested course of study for the Home Economics Diploma follows:

*First Year*

Foods 11, 12 or Foods 1, 2.

Chemistry 11, 12.

Clothing 11, 12, including Textiles, or Clothing  
1, 2, including Textiles.

Physiology 11, 12.

English 1, 2.

*Second Year*

Foods 21, 22.

Clothing 21, 22, including a three hour course in  
Costume Design.

Chemistry 23, 24.

and the equivalent of eight semester hours chosen  
from subjects offered in the second year.

## DESCRIPTION OF COURSES IN FOODS

### HIGH SCHOOL DEPARTMENT

A study of the principles of cookery, composition of foods and combinations of food materials.

One lecture and four laboratory periods a week.

First semester, second semester.

Credit, one-half unit.

### COLLEGE DEPARTMENT

1, 2. Study of food principles and combination of food materials; food costs and budgets. Especially designed for Freshmen who have not had Foods IV, or the equivalent.

Two lectures and four laboratory hours a week.

First semester, second semester.

Credit, six semester hours.

11, 12. Practical and experimental work in cookery of foods. Planning and serving properly balanced meals; study of food costs, food production and budget making.

One lecture and four laboratory hours a week.

First semester, second semester.

Credit, six semester hours.



21, 22. *Dietetics*. Study of the principles of nutrition as related to the individual in health and in diseased conditions. The student makes a study of dietary standards as influenced by factors of occupation, age, climatic conditions, etc.

Prerequisite, Foods 11,12 or Foods 1, 2.

Three lectures and eight laboratory hours a week.

First semester, second semester.

Credit, eight semester hours.

## DESCRIPTION OF COURSES IN TEXTILES AND CLOTHING

### HIGH SCHOOL DEPARTMENT

A study of the fundamental principles of sewing. Practice in hand and machine work; the use of commercial patterns; discussion of materials and suitable trimmings.

One lecture and four laboratory periods a week.

First semester, second semester.

Credit, one-half unit.

### COLLEGE DEPARTMENT

1, 2. A course for college students who have not had sewing in high school. Instruction in fundamental principles of hand and machine work.

Two lectures and four laboratory hours a week.

First semester, second semester.

Credit, six semester hours.

11, 12. Practical work with special instruction and practice in cutting and fitting garments. Lectures and discussions in history and development of textiles and textile industries.

One lecture and four laboratory hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. A continuation of Sewing 11, 12. Instruction and practice in pattern drafting, modeling and designing patterns in paper. A short course in millinery is also given. Three hours a week in Costume Design given by the Art Department.

Prerequisite, Clothing 11, 12.

Two lectures and four laboratory hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. A practical course in designing, cutting and making clothing for children.

One lecture and four laboratory hours a week.

First semester, second semester.

Credit, four semester hours.

## SECRETARIAL COURSE

This course is designed to cover two years' work. A secretarial certificate is awarded to those students who complete the full two year course, together with two years of English and an equivalent of one three hour elective each semester. Courses in Economics are strongly recommended to cover this elective requirement.

*Note:* Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a Certificate of this department.

Stenography 1, 2. This course embraces the fundamental principles of the system of shorthand, with special emphasis upon word signs and construction, elements of phrase writing, accuracy tests and letter writing. Shorthand penmanship drills will be given daily. No credit is given for this course unless taken at same time with Typewriting 1, 2.

Three hours a week.

First semester, second semester.

Credit, four semester hours.

Stenography 11, 12. Attention is given to phrasing and ability to write and translate shorthand with greater speed and accuracy. Dictation consists of business letters, legal documents, such as wills, deeds, and mortgages, and court reporting. Efficiency contests will be given daily throughout the year at different rates of speed, 60, 80, 90 and 100 words per minute.

Court reporting is taken up the second semester. This includes practice in reading and writing shorthand notes of court testimony, jury charges and various phases of court work.

Frequent lectures will be given during the year on Secretarial Training. No credit is given for this course unless taken in conjunction with Typewriting 11, 12.

Three hours a week.

First semester, second semester.

Credit, four semester hours.

Typewriting 1, 2. The object of instruction in typewriting is to impart a correct scientific method of fingering and a skillful, uniform touch, and to train the students in all the details of form and arrangement of transcript. The materials used are literary articles, business letters of all kinds, telegrams, rough drafts, articles of agreement, certificates of incorporation, the writing of a will and other legal forms, and speed tests.

Tests for promotion: New matter at not less than twenty-five words per minute net, for fifteen minutes with not more than five errors.

Must be taken in connection with Stenography 1, 2 or Bookkeeping 1, 2. No separate credit is given for this course. Five hours a week.

Typewriting 11, 12. This is a continuation of Typewriting 1, 2. It includes the transcribing of shorthand notes on the typewriter, letter writing, speed tests, training in the care of the machine, and the modern methods of manifolding and filing papers.

Test for promotion: Advanced new matter at not less than forty-five words per minute for fifteen minutes with not more than six errors.

Must be taken in connection with Stenography 11, 12. No separate credit is given for this course. Five hours a week.

Bookkeeping 1, 2. Each student is required to have and keep a complete set of books which covers two fiscal periods. The work includes single and double entry bookkeeping; practice in the use of checks, drafts and notes; the preparing of balance sheets, statements of profit and loss; and closing the ledger. Books used in this set are: (1) Books of original entry, such as cash, sales and purchase books; (2) the ledger as a final record of account.

Typewriting 1, 2 must be taken at the same time unless special permission is granted otherwise.

Five hours a week.

First semester, second semester.

Credit, four semester hours.

Accounting 11, 12. This is a study of partnership contracts, methods of forming a partnership and accounts with partners. Classification of accounts, accrued and deferred items are analyzed and adjusting entries made, followed by balance sheets, profit and loss statements, and journal entries to close the ledger. Then a post-closing trial balance is taken to prove the correctness of the work.

Five hours a week.

First semester, second semester.

Credit, six semester hours.

Penmanship. Particular attention is given to position, form, movement and speed. Drills are given on various movement exercises to help get smooth lines, to establish correct pen holding, to loosen the muscles, to increase the speed, to fix firmly the habit of correct movement.

Penmanship is required of all students taking Stenography and Bookkeeping, but no separate credit is given.

## PHYSICAL EDUCATION

The value of Physical Education, both morally and ethically, the training of the body for utility and grace, and the intelligent care of it for protection against weakness and disease, make the department of Physical Education one of greatest importance. Every effort has been made to make the equipment and management as complete as possible. Physical training is given free of charge to all students, and is required of them for at least three hours a week in every year. A physical examination is given at the beginning of the session, and a record is kept of the condition of the individual. From this record the student is advised as to the kind and amount of exercise best suited to her needs.

*The Gymnasium.*—The Gymnasium Building, recently constructed, is complete in every detail. On the main floor are two gymnasium rooms—one, 90x50 feet, for general activity; the other, 50x28 feet, equipped for special exercise. On this floor also are the executive offices and an examining room. A balcony surrounding the main gymnasium furnishes ample space for spectators. On the balcony floor are recitation rooms, a dancing studio, and a trophy room. On the lower floor are the lockers, dressing rooms, shower baths, and hair dryers. On this floor also is a shampoo room, four bowling alleys, and an instructor's office.

*The Swimming Pool.*—The swimming pool is in a separate building, adjoining the Gymnasium Building. It is 23x50 feet, and is constructed of white tile. The water is constantly filtered and sterilized, and is kept at the temperature necessary for comfort. The pool room is 66x28, feet, 30 feet in height, surrounded by a spectators' balcony, and supplied with windows on both the pool and balcony floors. A glass roof gives added light.

*The Athletic Field.*—The outdoor equipment consists of two athletic fields (100x50 yards), three basket-ball courts, an archery range, four tennis courts, a nine-hole obstacle golf course, and a riding ring. Adding to the completeness of this equipment is a cement court (179x40 feet), which makes possible the playing of tennis and other games outdoors the entire year.

*The Stable.*—Kentucky and Tennessee are world-famed as the birthplace of the American saddle horse. It seems altogether fitting that a school situated within a few miles of the famous Belle Meade Stock Farm should offer every opportunity to its students to perfect themselves in the one sport for which the South for generations has been preeminent.

The Ward-Belmont stable is owned and maintained by the Athletic Association. It consists of gaited saddle horses carefully selected as types of disposition entirely suitable for school work, and are as safe as is possible for horses to be. Careful instruction is given in the various types of horsemanship, and a groom is in constant attendance, both in the ring and on the road.

### PHYSICAL EDUCATION COURSES

(Note: Courses in Physical Education are being revised. Formal announcement will be issued on request before the opening of school. A teacher's course in Riding and a Certificate course in Dancing will be provided for.)

#### Required of All Students

1. Two hours a week of directed exercise and one hour a week of elective work in each year.

2. Swimming lessons until a student is able to pass the swimming test.

3. An eight-hour lecture course in personal hygiene.

No course will be considered completed by any student, nor may she be graduated from any department, until the required work in Physical Education shall have been completed for each year of her attendance. In case of physical disability, the work will be adapted to the needs and capabilities of the student.

#### Elective Courses Open to All Students

##### *Course A.—Dancing.*

Dancing I.—Instruction in elementary technic and aesthetic, interpretive, and folk dances of medium difficulty. One hour a week.

Dancing II.—Instruction in advanced technic and in national, character, and interpretive dances. One hour a week.

Dancing III.—Instruction in the technic of toe dancing and in toe dances of progressive difficulty. One hour a week.

##### *Course B.—Swimming.*

Swimming I.—Instruction for beginners. One-half hour a week for eight weeks.

Swimming II.—Elementary strokes and dives, for pupils who have learned to swim and wish instruction in perfecting form. One hour a week for eight weeks.

Swimming III.—Advanced strokes and fancy dives, open only to pupils who have passed the work of the elementary class. One hour a week for eight weeks.

Swimming IV.—Competition work, open only to advanced swimmers, special coaching in speed swimming, turns, and fancy dives. Two hours a week for eight weeks.

Swimming V.—Instruction in Red Cross life-saving methods for Juniors and Seniors. Open to students who have passed the course on elementary strokes and dives, or Swimming II. At the close, on examination, a Red Cross certificate and insignia are awarded.

##### *Course C.—Riding.*

Riding I.—For beginners. Instruction in mounting, dismounting, proper method of holding reins and guiding the horse, the seat, and how to ride the walk, trot, and canter. Two hours a week.



Riding II.—Three-gaited class. For pupils who have ridden, but wish lessons. Instruction in riding the walk, trot, canter, and in properly gaiting the horse. Two hours a week.

Riding III.—Five-gaited class. Open only to pupils who have perfected themselves in the three-gaited class. The work of this class consists mainly in learning to properly signal a five-gaited saddle horse. Two hours a week.

Riding IV.—Jumping and hurdling. Open only to pupils who have passed the three-gaited work and are good horsewomen. Instruction in the management of the horse and the proper seat and hands on the jump. Two hours a week.

### PHYSICAL EDUCATION DIPLOMA

In addition to the work outlined above, a two-year course is offered to those who wish to specialize in Physical Education. It is open to students who have been admitted to college standing, with the usual college-entrance requirements.

Applicants to the course must be without organic disease or any serious functional disorder. The course each year amounts to twenty-six semester hours of recitation or lecture, and a minimum of six hours per week in practical work. For the latter, four semester hours of credit are allowed, making a total of thirty semester hours a year.

#### Required Courses for First-Year College Students

*Note:* Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a certificate or diploma of this department.

*English 1, 2.*—Six semester hours credit.

*Biology 11, 12.*—Eight semester hours credit.

*Physiology 11, 12.*—Four semester hours credit.

*Anatomy.*—A course in Gross Anatomy, concerning bones, ligaments, and muscles. Two hours a week.

First semester, second semester.

Credit, four semester hours.

*Playground Supervision.*—This course embraces the history and scope of the playground movement, playground organization, administration, and conduct, and the nature and function of play. The practical work includes normal instruction in folk dances and singing games, gymnastic and athletic games, and athletics.

Open to any college student. Two hours a week.

First semester, second semester.

Credit, four semester hours.

*Personal Hygiene.*—Lecture course on the parts of the body and their care; the relationship of habits and environment to the health, efficiency, and well-being of the individual. Required of all students. One hour a week for one quarter.

*Outdoor Games and Sports.*—Practice for the development of skill. Fall season: field hockey, archery, field athletics, tennis. Spring season: basketball, baseball, track athletics, tennis, riding. Six hours a week for eighteen weeks, fall and spring.

*Gymnastics and Marching.*—Instruction in military marching and elementary tactics; elementary free standing exercises and work with hand apparatus;

fundamental work on gymnastic apparatus, such as horse, parallel bars, boom, ropes, ladders, rings, etc. Four hours a week for eighteen weeks.

*Dancing.*—Elementary course in dancing technic and in dances of moderate difficulty embraced in Dancing I. One hour a week.

*Swimming.*—Elementary strokes and dives, as embraced in Swimming II. One hour a week for one quarter.

### Required Courses for Second-Year College Students

*Note:* Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a certificate or diploma of this department.

*Psychology 21, 22.*—Six semester hours credit.

*Senior Elective.*—Six semester hours credit.

*Anthropometry and Physical Diagnosis.*—The Anthropometry is a lecture course on measurements and their practical and graphical application. Laboratory work on the use of anthropometric apparatus. The Physical Diagnosis is a lecture course designed to familiarize the student with positive indications of physical defects interfering with growth, normal development, and the maintenance of health.

Three hours lecture and one hour laboratory for one semester. Credit, three semester hours.

*Social Hygiene.*—Domestic and community hygiene.

Open to any College student who has a working knowledge of Biology and Physiology. Credit, three semester hours.

*Applied Anatomy and Kinesiology.*—A study of the mechanical structure of the body, of muscular control and action, and of the effects produced upon the body by various forms of physical activity. Three hours a week for one semester. Credit, three semester hours.

*Methods of Teaching Gymnastics.*—A brief history of Physical Education, with a study of gymnastic terminology and methods of teaching and organizing progressive courses and lessons in gymnastics. Three hours a week for one semester. Credit, three semester hours.

*Observation and Practice Teaching.*—The aim of this course is to give each student practical experience in teaching and coaching under critical observation. One hour a week for the entire year. Credit, two semester hours.

*Gymnastics and Marching.*—Advanced work in marching, gymnastics and calisthenics, and apparatus work. Four hours a week for eighteen weeks.

*Outdoor Games and Sports.*—Practice for skill and study of rules and coaching methods. Six hours a week for eighteen weeks.

*Dancing.*—As prescribed in Course II.

*Swimming.*—As prescribed in Course III.

## ART DEPARTMENT

The Courses of the Art Department are planned to meet the needs of two groups. Introduction to Art and History of Art bring regular College credit, and are offered especially for those who are working for the regular Ward-Belmont Certificate.

Courses in General Art, Interior Decoration, Costume and Commercial Advertising are planned for students who wish to make practical application of Art and Design in the commercial world.

The work of the department as outlined seeks to develop the creative ability of the student, skill in drawing and a knowledge of the fundamental principles of Art. It is so arranged that the student secures the greatest possible return for the time spent in study.

Satisfactory completion of an outlined course will furnish the basis of success in a chosen branch of Commercial Art, or will insure entrance to the more advanced courses offered in the leading Art schools.

Requirements for Certificate in Art:

Introduction to Art 11, 12.

History of Art 21, 22.

English 1, 2.

and Art 13, 14; 21, 22; or Art 15, 16; 23, 24; or

Art 17, 18; 25, 26.

*Note:* Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a certificate of this department.

## COURSES OF STUDY

### HIGH SCHOOL DEPARTMENT

- I. Color Charts: intense colors; neutralized colors; color harmonies.  
Lettering and design: freehand perspective; principles of composition; law of margins and placing—dynamic symmetry; application on posters.  
Still Life—figure drawing; measured drawings.  
Ten periods a week. Credit, one unit.
  
- II. Amplifies and develops the work of first year. More difficult problems in perspective, design and color. Mediums used—tempera, water color, pen and ink, and pencil—charcoal. One or more problems in craft work.  
Ten periods a week. Credit, one unit.



COLLEGE DEPARTMENT

11, 12. *Introduction to Art.* A survey of the fields of design and representation presented in lectures, collateral readings and discussions. Practice work is done with pencil, pen, ink and water color. Lectures in home furnishing and Costume Design are given in the last semester.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

13, 14. *General Course.* During the first semester of the year this course includes cast and portrait drawing in charcoal, four hours a week; freehand perspective and sketching in pencil, two hours a week; water color, four hours a week.

In the second semester the course covers life drawing, two hours a week; painting in water color, four hours a week; pictorial composition, four hours a week.

Prerequisite, two years of High School Drawing or equivalent.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

21, 22. *General Course, continued.* During the first semester the course covers life drawing from costumed model, four hours a week; color painting in oil or water color, four hours a week; history of costume, two hours a week.

The second semester includes Design in terms of illustration, four hours a week; Costumed Figure, four hours a week; Pen and Ink Technique, two hours a week.

Prerequisite, Art 13, 14 or its equivalent.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

15, 16. *Costume Design and Commercial Illustration.* During the first semester this course includes Freehand Drawing, four hours a week; Design and Lettering, four hours a week; Costume and Commercial Illustration, two hours a week.

In the second semester the following are given: Freehand Perspective and Sketching, four hours a week; Pictorial Composition, two hours a week; Water Color, four hours a week.

Prerequisite, two years of High School Drawing or its equivalent. Work in the General Art Course will be required of students whose High School Art is unsatisfactory.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

23, 24. *Costume Design and Commercial Illustration.* Advanced Course. This course includes Life Drawing, four hours a week; Water Color—life and costume, four hours a week; Costume Illustration, two hours a week; History of Costume, two hours a week.

Prerequisite, Art 15, 16.

Twelve hours a week.

First semester.

Credit, four semester hours.

In the second semester this course includes Life Drawing, two hours a week; Costume Design, four hours a week; Costume Illustration, two hours a week; Commercial Illustration, two hours a week; History of Costume, two hours a week.

Twelve hours a week.

Second semester.

Credit, four semester hours.

17, 18. *Interior Decoration.* During the first semester this course includes architectural details—mouldings, cornices, trim; window construction—double wing, French and casement; Furniture Construction; reduction of chintz patterns to scale; study of curtains—making and hanging; elevations in water color of bedroom; History of Period Furniture.

For the second semester the course covers study of paneling—fireplaces; arrangement of furniture; elevations in water color of breakfast room—living room; History of Furniture, continued.

Prerequisite, two years of High School Art or its equivalent. Work in the General Art Course will be required of students whose High School Art is not satisfactory.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

25, 26. *Interior Decoration.* Advanced Course. This course includes rooms done in perspective to scale—rendered in water color; layout in each room in pen and ink; four drawings in perspective required—bedroom, dining room, library and living room. Period rooms required—Italian Renaissance, English Renaissance, French and English 18th Century.

Prerequisite, Art 17, 18.

Ten hours a week.

First semester, second semester.

Credit, six semester hours.

## SCHOOL OF EXPRESSION

The aim of this school is to arouse an interest in the dignity and purity of speech and to establish right vocal interpretation of literature. This must be accomplished through scientific training of mind, voice and body which stimulates self-confidence, leadership and creative power. Emphasis is placed upon the study of the voice, its causes and condition. Every effort is made to eradicate all local dialects and speech defects.

A weekly class lesson in Public Speaking is offered to all students without extra charge.

A certificate in Expression is awarded to those students who complete satisfactorily thirty semester hours of college work, including English 1, 2, six semester hours of English selected from courses 10 to 50, and Expression 1, 2 and 11, 12.

A diploma in Expression is awarded to those students who complete satisfactorily sixty semester hours of college work including eighteen semester hours of English, Expression 1, 2; 11, 12; and 21, 22.

*Note:* Courses offered by the Junior College department are not included in the extra charge for the work of this department, although they are required for a certificate or diploma of this department.

### HIGH SCHOOL DEPARTMENT

I. The study of the voice and its cause, study of voice conditions, and improvement of the voice; freedom of body from constriction, harmonic training of body in response to thinking.

The study of receiving ideas, ideas and response of mind, ideas and their connection; spontaneous elements, sympathetic elements; dramatic problems, dramatic insight through early forms of literature, myths, legends, and fairy stories; readings, one-act plays.

Prerequisite, third year high school standing.

Four hours a week.

Credit, one unit

II. Voice training, problems in voice modulation, and harmonic program; elements of thinking, logical thinking, foundations of expression, dramatic problems, dramatization of early forms of literature, folk stories, fairy stories, myths, legends, ballads, narratives, selected readings, rehearsals.

Prerequisite, fourth year high school standing.

Four hours a week.

Credit, one unit.

### COLLEGE DEPARTMENT

1, 2. *Fundamentals of Vocal Expression.*

The purpose of this course is to establish the elements of logical and creative thinking, through technical training of voice and body in harmonic gymnastics, right habits in voice production, and the vocabulary of delivery. Daily

exercises in phonetics and diction. Application of principles by use of public speaking, various forms of literature, pageantry, modern one-act plays, criticisms, and methods of teaching.

Three hours recitation, two hours supervised practice a week.

First semester, second semester.

Credit, six semester hours.

11, 12. *Literary and Dramatic Interpretation.*

Stress is laid upon progressive methods and systematic training by the organization of knowledge of right conditions, and by personal proficiency in the inductive pantomime and advanced voice quality programs. The object is to secure the artistic and scientific aspects of the use of the voice and body.

(a) Interpretive. The ability is developed by readings, original arrangement of stories, argumentation and debate, production of plays, and the introduction of pantomime.

(b) Investigation in corrective speech methods (clinic).

(c) Stagecraft taught through the study of miniature models showing the historical development of the stage, costumes, lighting, and settings for plays.

Prerequisites: 1, 2 or its equivalent.

Three hours recitation with required and supervised practice.

First semester, second semester.

Credit, six semester hours.

21, 22. *Theory and Methods.*

Educational: emission of voice, training in pharyngeal and respiratory coordination, tone production (psychic and technical), principles of teaching and normal work (opportunity to observe and assist in model classes), research in speech form and pantomime.

Artistic: fundamental principles of creative thinking applied to platform art, dramatic monologue (Browning), scenes from Shakespeare, and acting and producing living drama.

Prerequisites: Courses 1, 2 and 10, 11 and twelve semester hours of English including English 1, 2.

Three hours a week recitation with required and supervised practice.

First semester, second semester.

Credit, six semester hours.

## SCHOOL OF MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, Literature, and the Modern Languages. The "mere musician," the talented player or singer who lacks general education, will be to-morrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. Piano, Voice, Violin and certain other stringed instruments, Pipe Organ, Theory, Harmony, Composition, History and Appreciation of Music, Interpretation, Ear Training, Sight Playing and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student, and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by members of the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments,



but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city.

Ninety pianos, including ten Steinway Grands and two Steinway Duo-Art Pianolas, are available for school use.

Instruction is not offered in mandolin or banjo.

Boarding students specializing in Music are required to take at least one literary course.

## CURRICULUM OF THE SCHOOL OF MUSIC

### CERTIFICATES AND DIPLOMAS

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen high-school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the repertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

### COURSE OF STUDY FOR CERTIFICATE IN PIANO

*Technic.*—1. Major Scale played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. The scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor, and Diminished Triads; Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 72).

6. Double Thirds: Major Scales played hands alone (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales, all Tonic Triads (speed, 4 notes to M. M. 60).

*Piano Compositions.*—Four complete Sonatas; eight Cramer studies from "Fifty Selected Studies;" twelve Bach Inventions, at least four of them three-part; eight Czerny studies from Opus 299; four Chopin Preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words;" ten pieces by well-known classical and modern composers.

*Harmony* 13, 14.—A certificate in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony as outlined on page 64.

*History and Appreciation of Music* 15, 16.—The candidate for the certificate must have had one year of History and Appreciation of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Theory and Ear Training* 11, 12.—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately difficult duet (Kuklau or Diabelli Sonatinas, for instance); accompaniments for moderately difficult songs or violin solos.

### Piano Certificate Examination

1. *Technic* as stated in paragraphs 1, 2, 4, 5, 7, above.

2. *Memorized Répertoire*.—One Chopin Prelude, selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; or one selection from Schumann such as *Nachtstuck*; or one Mendelssohn "Songs Without Words," such as Nos. 1, 18; four pieces such as Mendelssohn, *Scherzo in E Minor*; Liszt, *Consolation in D Flat*; MacDowell, *Elfin Dance*; Debussy, *Arabesque No. 2*; one movement of a Sonata such as Beethoven, Op. 2, No. 1; one two-part Bach invention and one three-part Bach invention; one Cramer or one Czerny study.

3. *Sight Playing*.—Hymns; Clementi and Diabelli Sonatinas; an easy accompaniment for a song.

### COURSE OF STUDY FOR CERTIFICATE IN VOICE

*Technic*.—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets; diction; accuracy of vowel intonation and purity; consonants and their important place; technique on actual production of sound.

*Vocal Compositions*.—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

*Sight Playing*.—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musieal Vocabulary are the same as in Piano.

### Voice Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire*.—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone; two songs, one selection from an opera and one from an oratorio.

3. *Memorized Répertoire*.—One selection from an opera and one from an oratorio; eight songs. Possible exception dependent upon individual.

### COURSE OF STUDY FOR CERTIFICATE IN VIOLIN

*Technic*.—1. Scales, major and minor (melodic and harmonic), three octaves (4 notes to M. M. 100).

2. Arpeggios, major and minor (4 notes to M. M. 80).

3. Scales in octaves, thirds and sixths, two octaves (4 notes to M. M. 72).
  4. Bowing Studies: Sevcik, Op. 2, Book II.
  5. Studies for development of the left hand and accuracy of intonation: Svencenski and Schradieck.
- Etudes: Kreutzer, Fiorillo, and Rode.

*Violin Compositions.*—Répertoire of fifteen compositions, from classical and modern schools, including one complete concerto and one sonata, selected from the following list: Concertos—No. 22, by Viotti; No. 7, by De Beriot; No. 6, by Rode; No. 2, by Spohr; a major by Mozart; sonatas by Handel, Tartini, Nardini, etc.; Andante and Scherzo, by David; *Legende*, by Wieniawski.

*Sight Playing.*—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II; Dont (preparatory to Kreutzer); and Kreutzer Studies.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in Piano.

### Violin Certificate Examination

*Technic* as stated above.

2. *Etudes, Unmemorized.*—Examples selected from the etudes of Kreutzer, Fiorillo, and Rode, illustrative of various bowing and rhythmical styles, and problems of phrasing and intonation. Kreutzer: No. 4 (4 notes to M. M. 100), No. 12 (4 notes to M. M. 84), No. 15 (4 notes to M. M. 84), No. 35 (4 notes to M. M. 92). Fiorillo: No. 2 (4 notes to M. M. 84), No. 4 (4 notes to M. M. 72), No. 20 (4 notes to M. M. 84). Rode: No. 1 (4 notes to M. M. 84), No. 5 (4 notes to M. M. 80), No. 11 (4 notes to M. M. 100), No. 17 (4 notes to M. M. 100), No. 22 (4 notes to M. M. 72).

3. *Memorized Répertoire.*—One complete sonata by either Handel, Nardini, etc.; two principal movements selected from a concerto by Viotti, De Beriot, Spohr, Rode, etc.; eight concert pieces, representing classic and modern schools.

4. *Unmemorized Répertoire.*—Five compositions of like grade of memorized répertoire; two movements of a sonata, prepared without assistance of the teacher.

5. *Sight Playing.*—Duets of Pleyel, Viotti, etc.

### COURSE OF STUDY FOR CERTIFICATE IN PIPE ORGAN

*Technic.*—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ and that the minimum speed for special technic is considerably lowered.

*Organ Compositions.*—Eight shorter preludes and fugues of Bach; two sonatas of either Mendelssohn, Guilman, Merkel, Rheinberger, or a modern composer; six selections from Eddy's Church and Concert Organist; ten standard compositions, five of which must be by modern English, French, and American composers.



*Sight Playing.*—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; a quartette in vocal score, four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in Harmony, History of Music, and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had experience in church or chapel service playing.

### Pipe Organ Certificate Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata, to be prepared without assistance or instruction; three standard compositions.
3. *Memorized Répertoire.*—One standard composition.
4. *Sight Playing* as stated above.

### COURSE OF STUDY FOR CERTIFICATE IN HARP

*Technic.*—1. Scales, ascending and descending, with either hand; in parallel or contrary motion with both hands; descending in thirds, sixths, or octaves with either hand.

2. Arpeggios, with either hand or both hands, and illustrating various rhythms.

3. Smooth Playing of the Eolienne Flux (glissandi) ascending and descending, in slow or rapid tempo, with either hand or with both hands in parallel or contrary motion.

4. Correct playing of harmonic, plectric, and guitaric tones.

Study of Universal Method by Bochs-Oberthur and Modern Study of the Harp by Carlos Salzedo.

*Harp Compositions.*—Standard harp compositions, including those of Hasselmans, Renie, Zabel, transcriptions of classics by Carlos Salzedo and Marie Miller, and modern works by Debussy, Salzedo, etc. Also a certain amount of ensemble work or accompanying will be required.

*Sight Playing.*—Sight playing of simple hymns or easy songs with simple modulations.

The requirements in Harmony, History of Music, and Ear Training are the same as in piano. Some knowledge of piano playing will also be required.

### Harp Certificate Examination

1. *Technic* as stated above.
2. *Etudes.*—One study from Salzedo's Modern Study of the Harp.
3. *Memorized Répertoire.*—Five pieces selected from the classics transcribed for harp by Salzedo, and two from those transcribed by Marie Miller. Three compositions by Hasselmans, or others of the same grade of difficulty. The Fountain, by Zabel; En Bateau, by Debussy, and one prelude by Salzedo.

**COURSE OF STUDY FOR CERTIFICATE IN PUBLIC SCHOOL MUSIC**

*Prerequisites.*—The possession of a fair voice; Theory and Ear Training 11, 12 or its equivalent.

*First Year—*

Ear Training 21, 22.  
Harmony 13, 14.  
History and Appreciation of Music 15, 16.  
Public School Music Methods 17, 18.  
Piano or Voice.  
Chorus.  
English 1, 2.  
Education 11, 12.

*Second Year—*

Harmony 23, 24.  
History of Music 25, 26.  
Public School Music Methods 27, 28.  
Piano or Voice.  
Chorus.  
Psychology 21, 22.  
One elective.

*Attainments.*—Voice, completion of first year college course or its equivalent; Piano, completion of Grade III and ability to play at sight moderately difficult accompaniments; in all courses, quality hours equivalent to an average grade of C.

**COURSE OF STUDY FOR DIPLOMA IN PIANO**

*Technic.*—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 112).

2. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords, all with added octaves.

3. Arpeggios on Major and Minor Triads; Dominant, Minor, and Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 112).

4. Double Thirds, Major and Minor Scales, with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).

5. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).

6. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh.

*Piano Compositions.*—Two complete sonatas; one principal movement of a Concerto; four Preludes and Fugues from "The Well-Tempered Clavichord;" at least half of a Bach Partita or Suite; four selections from Chopin, including two etudes; two selections from Schumann; six selections from Czerny, Op. 740 or Clementi's "Gradus ad Parnassum;" two selections from Liszt; four selections from well-known classical and modern composers, such as Glinka-Balakirew L'Alouette; Griffes, Scherzo; Brahms, Rhapsodie in E flat; Debussy, Reflets dans l'eau.

*Harmony 23, 24.*—A diploma in piano will not be awarded to a pupil without the successful completion of the requirements in Harmony 23, 24 as outlined on page 64.

*History of Music 25, 26.*—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Ear Training 21, 22.*—The candidate for graduation must have had two years in Ear Training.

*Sight Playing.*—The candidate for graduation must be able to play at sight several of Mozart's sonatas and the easier ones of Haydn.

### Piano Diploma Examination

1. *Technic*.—As stated in paragraphs 1-6, above.
2. *Memorized Répertoire*.—One principal movement of a Concerto; one complete Sonata; one Prelude and Fugue from Bach; one Etude, Sherzo Balade, or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; four difficult selections from well-known classical and modern composers.

### COURSE OF STUDY FOR DIPLOMA IN VOICE

*Technic*.—Major and Minor Scales; Major and Minor Arpeggios at a greater speed than required for certificate; double octaves, with a semitone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

*Vocal Compositions*.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Eduardo Marzo; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections; diction and vowel intonation must be perfect, and the breathing must be diaphragmatic.

*Sight Playing*.—The candidate must be able to sing at sight any part of a hymn, any moderately difficult song, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

### Voice Diploma Examination

1. *All Technic* as stated above.
2. *Unmemorized Répertoire*.—One study from Mathilde Marchesi, one from Lamperti, one from Panofka, and one selection from "100 Vocalises;" one selection from an opera and one from an oratorio; one aria and four songs prepared without assistance.
3. *Memorized Répertoire*.—One selection from an opera and one from an oratorio; ten songs.

### COURSE OF STUDY FOR DIPLOMA IN VIOLIN

*Technic*.—1. Scales, all major and minor scales (melodic and harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100).

3. Scales, three octaves, in thirds, tenths, octaves, and sixths (4 notes to M. M. 72).

4. Bowing Studies by Kross and Sevcik.

5. Finger development: Schradieck, No. 11; Trill Studies by Svencenski.

*Etudes*.—Rovelli, Dont, Gavinié, etc.

*Violin Compositions*.—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by

Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saens.

*Sight Playing.*—The candidate must be able to play at sight sonatas by Haydn and Mozart, the less difficult sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

### Examination for Diploma in Violin

1. *Technic.*—Scales memorized, all major and minor (melodic and harmonic), three octaves (4 notes to M. M. 132); Arpeggios, major and minor, three octaves (4 notes to M. M. 120); Chord Studies (4 notes to M. M. 100); Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).

2. *Etudes Unmemorized.*—Selections from the etudes of Rovelli, Dont, and Gavinié, illustrative of various problems of style, velocity, rhythm, etc.

3. *Répertoire Unmemorized.*—Two principal movements of a Bach sonata; one sonata studied without assistance.

4. *Répertoire Memorized.*—One complete concerto, one complete sonata, ten compositions of the concert grade from classical and modern schools.

5. *Sight Playing.*—The candidate must be able to play at sight a movement from a sonata or duets by Viotti, Spohr, etc.

### COURSE OF STUDY FOR DIPLOMA IN PIPE ORGAN

*Technic.*—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ. The minimum speed for pedal technic (scales and arpeggios) is considerably lowered.

*Organ Compositions.*—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilmant, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern English, French, and American composers.

*Sight Playing.*—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

### Pipe Organ Diploma Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.

3. *Memorized Répertoire.*—Two standard compositions.

4. *Sight Playing* as stated above.

## MUSICAL SCIENCES

Academic credit will not be allowed for Musical Science Courses unless taken in connection with at least two lessons a week in Piano, Pipe Organ, Violin, or Voice, unless otherwise noted.

### HIGH SCHOOL COURSES

#### Appreciation

I. A course designed to give the student an acquaintance with various types of music and to promote intelligent listening through a study of periods, forms, styles and instruments; consideration of artists and musical activities of the day.

Open to third and fourth year students.

Two hours a week.

First and second semesters.

Credit, one unit.

#### Theory and Ear Training

II. The equivalent of college course 11, 12.

Open to fourth year students.

Three hours a week.

First and second semesters.

Credit, one unit.

### COLLEGE COURSES

#### Theory and Ear Training

11, 12. The rudiments of music: notation, terminology, scale formation, intervals, chords and rhythm, studied theoretically in close correlation with exercises in ear training, sight-singing and dictation.

Three hours a week.

First and second semesters.

Credit, two semester hours.

21, 22. More advanced work in ear-training, sight-singing and dictation, including study of chromatic tones, modulation, and complex rhythmic patterns; sight-singing exercises and songs in three parts.

Prerequisite: course 11, 12.

Two hours a week.

First and second semesters.

Credit, two semester hours.

#### Harmony

13, 14. Review of scales, intervals and chord formation; study of chord progression employing triads and their inversions, seventh and ninth chords; modulation to closely related keys; harmonization in four voices of melodies and of figured and unfigured basses; original work; keyboard harmony.

Must be preceded or accompanied by course 11, 12.

Three hours a week.

First and second semesters.

Credit, six semester hours.

23, 24. Harmonization involving further study of chord material, non-chord tones, modulation to distantly related keys; harmonic analysis and original composition. Keyboard harmony.

Prerequisites: courses 11, 12; 13, 14; should be preceded or accompanied by course 21, 22.

Three hours a week.

First and second semesters.

Credit, six semester hours.



### History and Appreciation of Music

(Open to college academic as well as to music students.)

15, 16. A general survey of the development of music from the earliest times to the present day. Music prior to the seventeenth century is studied as background for a fuller consideration of the epoch of instrumental polyphony, the Classic and Romantic periods, and the Modern era.

Text, reference reading, lectures, critical and creative listening to many illustrations on the Victrola and Duo-Art reproducing piano.

Three hours a week.

First and second semesters.

Credit, six semester hours.

25, 26. A critical and appreciative study of various types of music: opera, oratorio, symphonic and chamber music, the repertory for solo instruments and voice. Particular attention is given to works of the nineteenth and twentieth centuries. Copious illustrations on Victrola and Duo-Art reproducing piano; study of programs of visiting artists; reference reading and reports.

Prerequisite: course 15, 16.

Two hours a week.

First and second semesters.

Credit, four semester hours.

### Public School Music

17, 18. Methods and material used in kindergarten and grades I-VI. Study of child development as basis for consideration of methods presented in the Progressive, Universal, Music Education and Hollis Dann Series.

Observation and practice teaching.

Prerequisites: Ear Training 11, 12.

Required collateral study: Harmony 13, 14; History of Music 15, 16.

Two hours a week.

First and second semesters.

Credit, four semester hours.

29, 30. Methods in Junior and Senior High School. Special topics considered: the adolescent period, care of voice, management of chorus and glee club, the teaching of theory, history and appreciation of music.

Chorus conducting and practice teaching.

Prerequisites: Ear Training 11, 12; Harmony 13, 14; History of Music 15, 16; Public School Music, 17, 18.

Required collateral study: courses 21, 22; 23, 24.

Two hours a week.

First and second semesters.

Credit, four semester hours.

## GENERAL STATEMENTS

### EQUIPMENT

Handsome, well-equipped buildings and beautifully planned grounds.

The residence halls and the academic building entirely separate.

Sterilized, filtered water runs ice-cooled to hygienic drinking fountains on every floor.

Well-equipped Domestic Science laboratory.

Light, airy dining halls, and scientifically equipped kitchen and bakery.

Gymnasium, with shower baths and swimming pool, free to all students.

Roof garden, one of the attractions of the school.

Separate dormitories for College and High School students.

Student social room maintained in every dormitory.

The Star Entertainment course offers unusual advantages in lectures, musical recitals, concerts.

Every provision against fire—regular fire-drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchen and bakery.

A modern infirmary in the main building is maintained under professional supervision, and pupils who are too ill to meet school appointments are cared for here instead of in their bedrooms.

Each residence hall is in the charge of a hostess who is always accessible for counsel, and who devotes her entire time to the training of the girls of her household in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms. In a word, these hostesses undertake to perform the office of the refined mother in a Christian home.

With the exception of a few single rooms, each bedroom is for two girls, and is furnished with single beds, separate closets, and other usual comforts.

### RELATIONS WITH PARENTS AND STUDENTS

Parents who register students thereby accept the conditions in this Catalog.

Parents are requested not to send to the students boxes containing food other than fresh fruit and a limited amount of candy.

Parents may not give permissions that conflict with the rules of the school.

Lengthy visits of parents or other members of students' families are discouraged.

Testimonials of character and health must accompany or follow each new pupil's application for admission.

A student who is found to be out of sympathy with the spirit and ideals of the school may be asked to withdraw, even though she may not have broken any formal rules.

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only in cases of emergency or upon the written request from parents or guardians.



Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

Parents are requested not to permit their daughters to bring to the school expensive jewelry or heirlooms of any kind. Neither should they be permitted to bring expensive wearing apparel. The school is not responsible for loss or theft.

All permissions of parents or guardians should be written and addressed to the management, and are subject to the approval of the management. Even during the visits of parents, pupils are still subject to the rules of the school, and must meet all regular classroom or studio appointments.

The school bank, with its system of pass books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for money or valuables not deposited in the school bank.

Parents and guardians are expected to cooperate with the school in securing full and regular attendance, especially at the beginning and end of the school year and just before and just after the Christmas holidays. Much educational value attaches to the commencement season, and no student should miss any part of it. All students have obligations to the end of the session. Those who leave earlier, or who do not keep appointments throughout the closing days, will thus fail to earn full credit for the work of the last quarter.

Visitors are received in the central parlors, not in residence halls.

Men callers are received by written permission from parents addressed to the school.

Sunday visiting is discouraged.

Victrolas are not permitted in the dormitories.

Borrowing and lending except by special permission is prohibited.

Adequate compensation must be made for any defacement of school property.

Every boarding pupil is required to have for day wear at least one pair of shoes of the following approved list: Socket Fit, Cantilever (Y. W. C. A. last), Orpic, Pediform, Full Plastic, Nature Tread, Liberty Tread, Moccasin Tread.

Neatness and order are expected of all students in the care of their rooms.

Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty supervision and cooperation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

No Ward-Belmont student may sell or give articles of clothing to the maids without the knowledge and consent of her hostess.

Any student who leaves the campus without permission, or who smokes, or who attends a dance in Nashville or who cheats in examination renders herself liable to summary dismissal.

Boarding pupils are not allowed to visit in the city except with the approval of parents and the school management. Permission is not granted to spend the night in the city, except with parents or in the home of near relatives. Such permission will not be granted more frequently than one week-end in a month.

The school reserves the right to withdraw any class for which there are not as many as six applicants.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

School work missed just before or after the Christmas holidays must be made up at the student's expense.

School work missed because of absence must be made up to the teacher's satisfaction; otherwise credit cannot be given for the course. Ordinarily a tutor can be provided at \$1 to \$1.50 per hour. Semester examinations not taken at the appointed time must be taken later, and a charge of \$2 each will be made. Previously announced tests not taken at the scheduled time must be taken later, and a charge of \$2 each will be made except in cases of protracted illness.

## CHARGES AND TERMS

### EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term of thirty-six weeks, beginning the second Wednesday in September and ending the first Thursday in June, with a \*Christmas vacation of approximately two weeks. The charges here named are for the whole school year, and are due and payable on the opening day of school, but for the convenience of patrons payment may be made in two installments—in September and January or, respectively, as stipulated below, and are subject to sight draft after these dates.

An advance registration fee of \$25 should be forwarded with the application, which amount will be credited as a prepayment on the school account. It is not subject to return, unless the applicant is rejected.

Board, room, with bath on hall, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, use of Library, two girls in a room, each occupant.....\$850.00  
of which \$575. is required on entrance, balance January 1st.

Board, etc., as above, in rooms in suites of two, with connecting bath, two girls in a room, each occupant.....\$950.00  
of which \$650. is required on entrance, balance January 1st.

Single rooms in suites of two, with connecting bath, one girl in a room, are available each at \$950 for board and literary tuition, of which \$650. is required on entrance, balance January 1st.

A few single rooms, with bath on hall, are available at \$850.

Students who take work in two or more extras (the equivalent of at least two units or twelve semester hours credit), and cannot find time in addition for more than the one required Literary subject, will be credited with \$75 on either of the above-mentioned sums for "board, etc."

Clergymen in active ministerial work are allowed a discount of \$100 on the regular course and twenty per cent on extras.

### THE OTHER FEES REQUIRED

Star Entertainment Course**.....	\$ 9.00	}	\$55.00
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary).....	6.00		
Use of house linen (see page 13).....	10.00		
Laundry, within liberal, but specified, limits (including house linen).....	30.00		
of which three-fifths is required on entrance, balance January 1st.			

\*The school buildings will be closed during the Christmas vacation, but provision will be made for the board and care of students during this period at \$25 a week.

\*\*In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or more entertainments brought to Nashville at a cost of \$6,000 or more, embracing some of the best in Music, Art, Expression, and Literature. This fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.

Each of the above-named fees for board and tuition includes Physical Training, so necessary to health, use of Library, and the modern languages—French, German, and Spanish—all of which, in many schools, are charged for as "extras." Swimming is also included without extra cost. It is the policy of Ward-Belmont to include in the regular charge abundant provision for health in Physical Culture, every literary requirement for graduation, and the essentials for a broad culture. It is thus evident to one considering these features and the liberal additions made to buildings, equipment, and faculty during the last few years that the charge for boarding students is remarkably reasonable. The charges listed below under "Extras" are made for those who wish to specialize in the subjects named or to supplement their work along those lines.

**ADDITIONAL STUDIES TUITION (If Taken)—  
 CHARGES PER SCHOLASTIC YEAR**

Of which three-fifths is required on entrance, balance January 1st.

Piano, individual lessons, two per week.....	\$150.00
Piano, individual lessons, beginner's grade, with special teacher.....	125.00
Piano, individual lessons, two per week, with Mr. Goodman.....	325.00
Voice, individual lessons, two per week.....	175.00
Voice, individual lessons, two per week, with Mr. Humphrey.....	250.00
Piano practice, one and a half hours per day (each additional hour, \$10)	20.00
Violin, individual lessons, two per week, with Mr. Rose.....	250.00
Violin, practice room, one hour per day.....	10.00
Harp, individual lessons, two per week.....	225.00
Pipe Organ, two lessons per week, with Director.....	250.00
Practice on Practice Organ, one hour per day, per session.....	35.00
Practice on Large Organ, one-half hour per day, per session.....	60.00
Theory, in class.....	25.00
Harmony, or History of Music, or Ear Training, or Public School Music, in class.....	35.00
Harmony, individual lessons, two per week.....	100.00
Sight Playing, in class.....	25.00
Domestic Science or Cookery, regular course.....	85.00
Materials used in Domestic Science, each course, per year.....	15.00
Domestic Art, or Clothing and Textiles, one course.....	85.00
Art, two periods per day (extra periods, each \$20).....	100.00
Art, one period per day.....	80.00
Costume Design, for Domestic Art pupils, three hours a week.....	40.00
Italian and Greek, in classes of six or more, each.....	60.00
Expression, first year, regular course.....	100.00
Expression, second or third-year course.....	125.00
Playground Supervision.....	30.00
Physical Education Normal Course ("Practical Work" and Playground Supervision).....	100.00
Aesthetic Dancing.....	35.00
Social Dancing, two private lessons per week.....	90.00
Shorthand and Typewriting.....	125.00
Use of typewriter, two hours per day.....	15.00
Bookkeeping.....	60.00

W A R D - B E L M O N T  
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Laboratory fee (payable on entrance):

For students of Physiology.....	\$ 5.00
For students of Chemistry or Biology.....	10.00
(Extra charge for unnecessary breakage or wastefulness.)	
Riding Club (Athletic Association), thirty rides, or fifteen lessons, payable on entrance.....	60.00
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Graduation fee.....	15.00
Certificate fee.....	10.00

Pupils enter for the entire term or part of term unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the pro-rata cost for the time lost will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

No reduction will be made in case of suspension, dismissal or voluntary withdrawal during the term.

Fuller information will be furnished on request, also additional printed literature or photographic views.

## WARD-BELMONT MATRICULATES

1927-1928

## COLLEGE STUDENTS

## FIRST YEAR COLLEGE

Abercrombie, Freda  
 Abercrombie, Laurett  
 Achen, Lucille  
 Albaugh, Mary Fritzie  
 Almon, Emily  
 Ambrose, Hortense  
 Andrews, Cornelia  
 Aronis, Dorothy  
 Atkinson, Virginia Rose  
 Aud, Mary Ruth  
 Bachman, Katherine Davis  
 Bagby, Elizabeth  
 Bailey, Lucille  
 Baker, Sara Elizabeth  
 Baldwin, Charlotte  
 Barclay, Marjorie  
 Barr, Virginia  
 Bass, Mary Blackman  
 Baxter, Carolyn  
 Beckham, Frances E.  
 Beitel, Gertrude  
 Bell, Elinor S.  
 Benz, Margaret  
 Bethurum, Janet  
 Blair, Katherine  
 Blacksher, Maysie  
 Blum, Helaine Dorothy  
 Blum, Miriam Caroline  
 Boger, Margaret  
 Boln, Thelma  
 Bowers, Allie Carroll  
 Bowne, Mary Artelia  
 Boyd, Emily Vera  
 Boyles Frances Stuart  
 Branch, Lalla  
 Brantley, Kathleen  
 Brock, Bernice  
 Brown, Eugenia  
 Brown, Mary Helen  
 Broyhill, Ethel  
 Bryan, Clotelle  
 Buchanan, Elizabeth  
 Buchanan, Frances  
 Burbridge, Margaret  
 Burch, Eula Lee  
 Burgess, Frances  
 Butler, Nannie Florence  
 Byrd, Nell  
 Callaway, Jessie Louise  
 Campbell, Nancy Belle  
 Carlin, Dorothy  
 Carr, Elizabeth Stuart  
 Chandler, Margarette  
 Childress, Ethel  
 Chittick, Felicia  
 Christensen, Ellen  
 Claridge, Margaret  
 Clark, Ruth Irene  
 Cokendolpher, Dorothy  
 Coleman, Ruth Norine  
 Colley, Dixie Elizabeth  
 Conroy, Eunice  
 Cooper, Josephine  
 Corwin, Margaret  
 Cosgrove, Jessie Evans  
 Craig, Katie Taylor  
 Craker, Jo  
 Cram, Margaret  
 Crossman, Evelyn  
 Crownover, Emma  
 Daniel, Alice  
 Daniel, Mary Sue  
 Daniels, Myrtilla  
 Davis, Isabel Campbell  
 Davis, Martha  
 Dettman, Josephine  
 Dietrich, Ava Marie  
 Donahoo, Ruth  
 Dowlen, Annie Draughn  
 Dowlen, Patti Mary  
 Dragoo, Nancy  
 Dumas, Mary Elizabeth  
 Dupree, Grace  
 Durham, Maurine  
 Edwards, Lela  
 Ecklund, Hilma Lee  
 Ellingson, Alice M.  
 Erwin, Susan Graham  
 Fairburn, Miriam  
 Fairchild, Eleanor  
 Fall, Nell  
 Farrar, Margaret  
 Feller, Helen  
 Fiedler, Hester  
 Fisher, Emma Jean  
 Fisher, Emphia  
 Flaniken, Robbie  
 Flowers, Beatrice  
 Ford, Mary Ellen  
 Funk, Catherine  
 Gable, Margaret  
 Gasteiger, Ruth  
 Geny, Margaret  
 German, Marion  
 Gibson, Dorothy Jean  
 Gilbert, Hilda  
 Gill, Ruth  
 Gilliland, Martha  
 Giendinning, Roberta  
 Goldsmith, Willie Dell  
 Goodman, Zelta  
 Gordon, Ella Posey  
 Gould, Dorothy  
 Gray, Irene  
 Gruber, Norma  
 Gruene, Henrietta  
 Haggenjos, Ruth  
 Halberstadt, Margaret  
 Hale, Helen  
 Hamburger, Ruth  
 Harris, Martha Ann  
 Hart, Thelma  
 Havner, Rachel  
 Haynes, Elizabeth Lee  
 Hendricks, Betty  
 Herboth, Helena  
 Hereford, Eleanor  
 Higgins, Barbara  
 Himelhoch, Gladys  
 Hines, Natalie  
 Hinson, Mildred  
 Hipple, Miriam  
 Hodgdon, Ann Dorsey  
 Hook, Rosalie  
 Hooper, Helen  
 Hornback, Lucille  
 Hoshaw, Marian  
 Hovenden, Winogene  
 Howard, Eugenia  
 Howard, Margaret  
 Hume, Mary Leland  
 Igler, Elizabeth  
 Jackson, Mary Harris  
 Jasman, Faye Sybil  
 Johnson, Frances  
 Johnson, Isabel  
 Johnson, Leitner  
 Johnson, Wendel  
 Johnson, Kathryn  
 Jones, Nelle  
 Jones, Suzanne  
 Keller, Mary Elizabeth  
 Kelley, Elton  
 Kenamer, Juanita  
 Kennard, Edwina  
 Kerrigan, Addie Hayes  
 Kidd, Margaret  
 Kiehn, Elizabeth  
 Kimmel, Marybelle  
 Kitchin, Hazel  
 Kleban, Blossom  
 Kniese, Pauline  
 Lafferty, Mary Lee  
 Lawson, Harriet  
 Leffingwell, Edythe Anne  
 Leitzbach, Gertrude  
 Lewis, Marion  
 Lindley, Edna Jane  
 Loyd, Mary  
 Loar, Libbie  
 Lockman, Evelyn  
 Longfellow, Josephine  
 Lonker, Mary Louise  
 Lory, Anna  
 McBroom, Martha  
 McColloch, Ruth  
 McCollum, Pauline  
 McConnell, Gwendolyn  
 McDonnell, Jean  
 McFarland, Katherine  
 McGowan, Mary Patricia  
 McGeand, Margaret  
 McLarry, Peggy  
 Maestri, Olga  
 Manternach, Helen  
 Martin, Elizabeth  
 Martin, Kathryn  
 Martin, Mabelle  
 Martin, Mary Ruth  
 Mason, Ruth  
 Maule, Ruth  
 Maxon, Lois  
 Millar, Helen Lucille  
 Miller, Frances  
 Miller, Grace Ellen  
 Miller, Katherine  
 Miller, Margaret  
 Miller, Mildred Ann  
 Minter, Elizabeth Leigh  
 Montgomery, Margaret  
 Montgomery, Mary  
 Moore, Ellen  
 Moore, Helen Louise  
 Moore, Jane  
 Moore, Wyliabeth  
 Neff, Charlotte  
 Neisler, Grace  
 Newman, Marion  
 Noe, Virginia  
 Noland, Nancy  
 Northrup, Margie  
 Northup, Duane  
 O'Donnell, Foss  
 Pace, Mary Elizabeth  
 Packard, Claire  
 Parent, Doris  
 Parker, Dorothy  
 Parker, Judith  
 Parker, Mary Margaret  
 Patterson, Carolyn  
 Patterson, Mary Lois  
 Payne, Margaret Veach  
 Pendleton, Mary Elizabeth  
 Perkins, Eleanor  
 Perry, Jean



Peterson, Jean	Schaefer, Mildred	Swan, Martel
Pettit, Frances	Schmelzer, Marion	Thielen, Isabel
Petway, Ella	Schmidtbauer, Betty	Tidemann, Pauline
Pine, Martha	Scruggs, Catherine	Tindall, Elizabeth
Piper, Margaret	Scudder, Margaret	Toepel, Edith
Polsky, Jean	Scullin, Margaret	Trant, Elizabeth
Pope, Dorothy	Searcy, Helen	Troxler, Leora
Pope, Helen	Sears, Novella	Tupper, Margaret
Porta, Genevieve	Seibel, Hildegarde	Tyson, Nell
Powell, Sara	Shattuck, Phyllis Marie	Underwood, Dorothy
Pressler, Jane	Silverman, Ruth	Urdangen, Esther
Pruett, Agnes	Sims, Mary Louise	Valentine, Dorothy
Pusch, Mary Elizabeth	Skiles, Louise	Wager, Ethel
Quinker, Josephine	Smith, Betty Margaret	Waitt, Katherine
Ranney, Ruth	Smith, Catherine	Webb, Ruth
Ray, Lenora	Smith, Margaret L.	Welty, Ruth
Raynes, Alfreda Jo	Smith, Mildred Ann	Wherry, Augusta
Reagin, Helen Louise	Snell, Virginia	White, Dorothy Jo
Reed, Hilma	Snyder, Anne	White, Edith Georgia
Reed, Steloise	Snyder, Mary Dudley	White, Joan
Reese, Elizabeth	Somerville, Anne	Wilkins, Margaret
Renfro, Inez Clifton	Sorrel, Martha	Williams, Dorothy
Rhodes, Mary Elizabeth	Spears, Agnes	Williams, Elizabeth
Rives, Frances	Stone, Dorothy	Williamson, Virginia
Roberts, Miriam	Stotzer, Jean	Witherspoon, Margaret
Roberts, Nell	Stratton, Jane	Wood, Jean
Rogers, Louise	Strong, Charlotte	Young, Celestina
Rondel, Marguerite	Strosnider, Hazel	Young, Virginia
Sabin, Dorothy	Sudekum, Sarah	
Sanders, Charlotte	Suggs, Virginia	

SECOND YEAR COLLEGE

Abels, Florence	Ewing, Mary	King, Margaret Jane
Adams, Rosemary	Ewing, Sarah	Kipp, Margaret
Anderson, Mary Kate	Finch, Helen Elizabeth	Krouse, Emily
Andrews, Sarah	Fletcher, Lois Maxine	Leavitt, Catherine
Applegath, Cecilie	Forgy, Alice Orr	Lindsey, Martha
Baird, Virginia	Foulds, Mary Helen	Lionberger, Rebekah
Banks, Nell	Freeland, Beverly	Logan, Olive
Barnes, Inez	Gable, Katherine	Lowe, Margaret Alice
Barthell, Elizabeth	Gilbert, Dorothea	Lowry, Ann
Bates, Ellen	Gilmore, Mary Eleanor	Lynne, Julia Leigh
Batterman, Kathryn	Glasford, Kathryn	McCullough, Jane
Blackman, Barbara	Goad, Alynne	McDonald, Gladys
Blackman, Catherine	Good, Wardine	McDonald, Pauline
Blackman, Marion	Graves, Helen Louise	MacDuff, Alice
Boozer, Bernice	Graves, Novice	MacLean, Ethel Mary
Bordo, Marion	Gray, Eleanor	McNutt, Betty Jane
Boyd, Kate	Greene, Emma Elizabeth	McPhail, Mary Jane
Brandon, Mayre	Griffin, Ida	Machiels, Lucille
Brabston, Mary Virginia	Gwaltney, Elizabeth	Mahan, Eugenia
Bridgforth, Mary	Hargis, Elizabeth	Majors, Lydareene
Brown, Irene	Harkaway, Shirley	Marr, Betty
Brush, Beth	Harper, Pearle	Maurer, Georgia May
Buchanan, Helen	Harris, Frances	Maxwell, Katherine
Burwell, Marion	Hawes, Tina Mae	Meadors, Lily
Bush, Virginia	Hayes, Florence	Meek, Eleanor
Butler, Louise	Hegewald, Lucille	Messinger, Betty
Caldwell, Christine	Hicks, Virginia Lee	Moxley, Ethel Lucile
Campbell, Dorothy	Hopkins, Carrie Walton	Mullican, Mahota
Carlton, Erma	House, Nell Prince	Nathan, Carlyn
Cayce, Mary Elizabeth	Hubbell, Marian	Nathan, Doris
Chapman, Margaret	Hughes, Catherine	Naylor, Pearl
Clouse, Eunetta	Hutson, Mildred	Neil, Argie
Conditt, Nora Lee	Hynds, Helen	Newcomer, Betty
Cooper, Virginia	Ickert, Mary Ann	Nichols, Dorothy
Crain, Virginia	Ireland, Phyllis	O'Donnell, Frances
Crider, Birdie	Jackson, Lillie Williams	Officer, Elise
Davidson, Elizabeth	Jacobsen, Maurine	O'Mohundro, Allie Belle
Daves, Mary Bradley	Jansen, Ina	Owen, Lela
Dean, Helen	Jay, Viola	Padgett, Mary
Dobbs, Evelyn	Johnson, Helene	Palmer, Merry-Belle
Donaldson, Virginia	Johnson, Mary Belle	Parker, Kate
Dorchester, Claire	Johnson, Melba	Payne, Mary Virginia
Douglas, Adelaide	Johnston, Ann Carolyn	Pearson, Eloise
Douty, Margaret Ellen	Jones, Dorothea	Phelps, Williemaec
Dreyfus, Louise	Jones, Dorothy Mounce	Pierce, Nannie
Dudenbostel, Helen	Jones, Mildred	Pinson, Pauline
Durrett, Katherine	Joslin, Martha Ann	Pulver, Mary Jane
Eatherly, Martha Anne	Kent, Helen	Rankin, Josephine
Edmondson, June	Kessler, Margaret	Rathell, Ruth
Elliott, Margaret	Kilgore, Naomi	Ravn, Valborg
Ewing, Frances		Rauch, Aileen

Rawls, Margaret  
 Reed, Helen  
 Rees, Katherine  
 Richey, Alice M.  
 Risinger, Virginia Wray  
 Ritter, Mary Louise  
 Robbins, Eleanor  
 Robbins, Gladys  
 Robbins, Martha  
 Roberts, Alice  
 Roediger, Anne Elizabeth  
 Ross, Katherine Frances  
 Ross, Julia Anne  
 Ryerson, Helen  
 Scott, Helen

Sharp, Ruth  
 Shore, Bessie  
 Silverstein, Ruth  
 Smith, Allene  
 Smith, Geraldine  
 Smith, Helen Susie  
 Standifer, Katherine  
 Stolz, Albert  
 Sudekum, Marie  
 Switzer, Brunhild  
 Tabb, Katherine  
 Tarpley, Madeline  
 Tatum, Doris  
 Terry, Mary Elizabeth  
 Thomas, Cora

Thomas, Helen  
 Thompson, Dorothy  
 Turner, Virginia  
 Tyson, Mary Erma  
 Ungles, Elizabeth  
 Vick, Mary Elisabeth  
 Weber, Betty  
 Weiblen, Corinne  
 Wenning, Elizabeth  
 White, Anna  
 Whitehead, Miriam Louise  
 Wilcox, Mary Louise  
 Wilson, Kathryn  
 Wright, Agnes  
 Wright, Marjorie

#### POST-GRADUATE

Jones Velma

#### SPECIAL STUDENTS

Alexander Mrs. Vance J.  
 Anderson, Grace Adele  
 Averbusch, Mrs. Sam  
 Barton, Sibylla  
 Baskerville, Nancy  
 Bayer, Elizabeth  
 Bennett, Mrs. Caldwell  
 Bentley, Willie C.  
 Bledsoe, Frances  
 Boyer, Mary Margaret  
 Boylin, Betty  
 Brown, Maxine  
 Buford, Maribel  
 Burkhalter, Margaret Scott  
 Burnett, Celeste  
 Burton, Lillian  
 Cain, Margaret  
 Campbell, Mrs. Donald  
 Carson, Byington  
 Cheek, Mrs. Will T.  
 Christen, Paul  
 Cleveland, Elizabeth  
 Cohen, Hazel  
 Cole, Elizabeth  
 Connors, Bernedette  
 Cook, Louise  
 Cordan, Norman C.  
 Crawford, Dorothea  
 Crozier, Mrs. W. H.  
 Cunningham, Ovella  
 Deaton, Iris  
 Dickey, Mrs. H. C.  
 Drake, Christine  
 Ewins, S. C.  
 Ferriss, William  
 Fentress, Allene  
 Ferriss, Mildred  
 Finnegan, Martha  
 Foster, Alice  
 Fulton, Mrs. H. O.

Goldschein, Mrs. M. H.  
 Green, Mary  
 Hall, Mrs. William C., Jr.  
 Hamilton, Edward  
 Harper, Claire  
 Hawkins, Doris  
 Haynes, Elizabeth  
 Holland, L. T.  
 Holness, Corinne  
 Holt, Elizabeth  
 Huntsman, Mrs. Frances  
 Jernigan, Johnnie  
 Jones, Mabel Ogilvie  
 Kean, Katherine  
 Killebrew, Kate  
 Kirtland, Jeanette  
 Lambeth, Martha  
 Lebeck, Clarence  
 Lee, Sarah Louise  
 Leftwich, Mrs. Hunter  
 Lewis, John A.  
 Lowry, Elizabeth  
 Lucas, Martha  
 McCutcheon, Martha  
 McDonald, Adaline  
 McKinney, Mrs. L. C.  
 Maxwell, Mrs. Rebecca  
 Mertens, Louis  
 Miller, Alice  
 Mills, Adelle  
 Mooney, Ralph  
 Morelli, Whitfield  
 Morris, Ed  
 Murphy, Marguerite  
 Murrey, Dora Houston  
 Nellums, Mrs. M. E.  
 Nichol, Ann Leslie  
 Noel, Mrs. Leslie W.  
 Noel, Martha  
 Noland, Emma

Owens, Dorothy  
 Polak, Elizabeth  
 Powell, Elizabeth  
 Rainey, Margaret  
 Reed, Eleanor  
 Richardson, Nell  
 Rogers, Lottie Mae  
 Rose, Nick  
 Rouse, John Donald  
 Ryan, James, Jr.  
 Sanborn, Mrs. H. C.  
 Sargent, Elsie May  
 Scales, Mrs. E. P.  
 Schatten, Mrs. Sam  
 Shannon, Mrs. Joe  
 Smith, Lucille  
 Smith, Mary Ruth  
 Sprouse, Ruby Briggs  
 Statler, Mary Lucille  
 Stewart, Mrs. Eugene  
 Sullivan, Ann  
 Sumner, Elizabeth D.  
 Swan, Mrs. Augusta M.  
 Swancy, Margaret  
 Thomas, Margaret  
 Tinsley, Dorothy  
 Tucker Gladys  
 Uphaus, Mrs. W. E.  
 Vaughan, Susan  
 Vaughn, Eugene Holmes  
 Vreeland, Josephine  
 Watts, Frances Elizabeth  
 Weaver, Matilda  
 Webb, Paul  
 Williams, Emaline  
 Wilson, Virginia  
 Woods, Louise  
 Woolwine, S. S., Jr.

#### PREPARATORY STUDENTS

##### FOURTH YEAR PREPARATORY

Allan, Leanora  
 Anderson, Angeline  
 Anderson, Vera  
 Baker, Helen Louise  
 Brown, Mary Laurent  
 Brown, Pauline  
 Bryan, Mary Elizabeth  
 Burns, Lloy  
 Clark, Allie Brown  
 Claybrooke, Charlotte  
 Collier, Clara  
 Cox, Diana  
 Davis, Mary Elizabeth  
 Donker, Helen  
 Dudney, Adele  
 Dudney, Katherine

Duncan, Jimsey  
 Estes, Henrietta  
 Fegles, Lois  
 Folk, Jane Carey  
 Goodloe, Isobel  
 Goodpasture, Marie  
 Graham, Mary  
 Gray, Corinne  
 Griggs, Winnona  
 Hamilton, Marcella  
 Harrington, Roberta  
 Harris, Mildred  
 Hayes, Minnie  
 Henderson, Martha  
 Holladay, Pauline  
 Holmes, Marjorie

Housley, Nell  
 Houston, Loranell  
 Hubbard, Frances  
 Huckins, Dorothy  
 Irvin, Maxine  
 Jackson, Clara  
 Kamrar, Alice  
 Keller, Margaret  
 Lamar, Frances  
 Long, Frances  
 McDonald, May Imrie  
 McKelvey, Josephine  
 Marling, Eleanor  
 Martin, Elise  
 Meadows, Mary Lucille  
 Mullendore, Patience

Neil, Virginia  
North, Harriet  
O'Connor, Nancy  
Orr, Rowena  
Parrish, Kathryn  
Patton, Mary Addis  
Perkins, Betty  
Peterson, Sylvia Gale  
Rawls, May  
Reeves, Mabel

Ricks, Mary Elizabeth  
Robson, Aleene  
Russell, Dorothy M.  
Salter, Mildred  
Sample, Virginia Lou  
Sapp, Eleanor  
Saunders, Frances  
Sessions, Gray  
Smith, Eugenia  
Smoot, Katherine

Spivey, Hazel  
Stallings, Marie  
Taylor, Sarah Elizabeth  
Towler, Edith  
Vaughn, Gertrude  
Washington, Martha Emily  
Werner, Rosalee  
Wilson, Eugenia  
Woolwine, Margaret

**THIRD YEAR PREPARATORY**

Adams, Irene  
Birge, Freda  
Berry, Virginia  
Bond, Lucy May  
Bradfield, Sara Louise  
Brew, Lillian  
Bright, Jane  
Briley, Mary Katherine  
Broad, Fredericka  
Brook, Eunice  
Cavert, Grace  
Dickson, Edna  
Dillon, Ann  
Doran, Margaret  
Everson, Jane  
Ewing, Evelyn  
Fitch, Mary Bell  
Fleming, Eleanor  
Folk, Judith  
Freimuth, Carol  
Friedman, Beatrice  
Gilbert, Elizabeth  
Grizzard, Helen

Hamilton, Beverly  
Hamilton, Dorothy  
Harris, Josephine  
Howe, Elizabeth  
Johnson, Francis Jane  
Johnso, Willie D.  
Jurgensmeyer, Marjorie  
Kilgore, Mildred  
Lahart, Eva Mai  
Laird, Helen Gladys  
Lamley, Mary Jane  
Martin, Clara Ree  
Martin, Olive  
Miller, Blanche  
Mims, Ella Puryear  
Moore, Rosa  
Moore, Ruth  
Nathan, Ruth  
Neff, Mary Louise  
Nooe, Willa Mima  
Palmer, Dorothy Ann  
Phelps, Mary Louise

Puryear, Selwyn  
Raine, Ann  
Rascoe, Emma C.  
Reed, Leanova  
Robinson, Percy P.  
Rosenzweig, Anna  
Saunders, Helen T.  
Schrei, Dorothy  
Semans, Marjorie  
Shelton, Eleanor  
Shelton, Marie  
Simmons, Catherine  
Thomas, Elizabeth  
Todd, Mary  
Treibitz, Sylvia  
Va aske, Lula  
Whaley, Elizabeth  
Wilkinson, Helen  
Williams, Elizabeth  
Willingham, Polly  
Windham, Helen  
Woods, Martha

**SECOND YEAR PREPARATORY**

Aker, Ann Lee  
Askley, Harriet  
Austin, Wendell Ewing  
Barnes, Carman  
Bolyard, Helen  
Boyd, Elva  
Bradfield, Betty Page  
Brandau, Susan  
Bunyan, Eugenia  
Castleman, Dorothea  
Clement, Mary Dean  
Cotton, Edna May  
Cotton, Katherine  
Cowan, Elizabeth  
Cox, Elizabeth  
DeWitt, Eleanor  
Dorris, Catherine  
Etheridge, Emily  
Farr, Mary Alice  
Gibson, Frances  
Goding, Katherine  
Guerin, Sarah  
Hales, Ann Elizabeth  
Herbert, Sallie

Hinson, Frances  
Hinson, Kathryn  
Hitt, Hattie Craig  
Holladay, Madeline  
Horton, Velma  
Hughes, Ruth B.  
Jones, Geneva  
Kenner, Mary Hill  
Kingston, Kathleen  
Kingston, Mary Helen  
Little, Mary  
Luck, Bernice  
Martin, Florence  
Martin, Mary Josephine  
Marxson, Mary Frances  
McCarthy, Marie  
Newbern, Mildred  
Parker, Maxine  
Peirce, Mary Katherine  
Peterson, Eleanor  
Pirtle, Mildred  
Pirtle, Treva  
Potter, Emily  
Potter, Margaret

Powell, Margaret  
Prewitt, Mary Frances  
Pritchett, Marjorie  
Reynolds, Nancy  
Roberts, Claire  
Ryan, Mary Elizabeth  
Scharles, Ruth  
Smith, Ivadelle  
Spicer, Henrietta  
Stewart, Evelyn  
Sutherland, Jane  
Sweeney, Helene  
Taylor, Mettie  
Thompson, Evelyn  
Torrey, Anita  
Tune, Mary Frances  
Wade, Katherine  
Wade, Mary Elizabeth  
Warwick, Shelby  
Wells, Frances  
Whitsitt, Margaret  
Willingham, Polly  
Windham, Louise  
Yochum, Doris

**FIRST YEAR PREPARATORY**

Benton, Dorothy  
Berry, Alice  
Binford, Margaret  
Birge, Edna  
Bradford, Audrey Eleanor  
Bryan, Sarah  
Castleman, Wilhemina  
Cavert, Margaret  
Cotton, Marguerite  
Fletcher, Jane  
Frazer, Polly  
Freeland, Julia  
Guibert, Virginia  
Hagan, Winifred  
Hamilton, Ethel  
Hanley, Eloise

Henderson, Emma Thompson  
Holton, Dorothy Ann  
Hooper, Margaret  
Hotchkiss, Miriam  
Hutchinson, Elizabeth  
Jacobs, Virginia Lee  
Johnson, Katherine  
Jordan, Danice  
Kirkpatrick, Lula L.  
Knox, Augusta  
Lewis, Marjorie  
Loeb, Lucy Ellis  
Meadors, Frances  
Melton, Marjorie  
Mullins, Helen  
Munroe, Martha

Nicksen, Janelle  
Owen, Sarah Jane  
Sanders, Dorothy Lee  
Shacklett, Ruth  
Sloan, Queenie  
Stoves, Mary Erwin  
Taft, Eunice  
Villins, Frances  
Walker, Betty  
Walter, Elizabeth  
Wallace, Laurine  
White, Martha  
Williams, Betty  
Williams, Margaret  
Woods, Martha  
Wright, Milbrey

**PREPARATORY SPECIAL**

Atwell, Mary John  
 Barton, Jane  
 Bowers, Ellen Frances  
 Brandon, Sarah L.  
 Brock, Mary Frances  
 Brown, Sarah D.  
 Caldwell, Sarah  
 Clement, Mildred  
 Cohen, Sylvia  
 Cohen, Corinne  
 Colcock, Evelyn  
 Cooper, Mary Ehea  
 Cornelius, Elizabeth  
 Culbreth, Rebecca

Daniel, Tom  
 Fensterwald, Ann  
 Fish, Augusta  
 Fishman, Saralee  
 Giles, Margaret  
 Glasgow, Ellen  
 Hall, Jane  
 Hart, Welden  
 Harrington, Anne  
 Hyman, Bernice  
 Knight, Jacqueline  
 Lanier, Mary Elizabeth  
 Levy, Edith  
 Lipscomb, Kathleen

McAdoo, Annette  
 McMurrey, Jordan  
 May, Reba  
 Mills, Rosa  
 Payne, Emily  
 Petty, Ruth  
 Reed, Eleanor  
 Richardson, Carolyn  
 Roth, Helen Rose  
 Rummans, Mary  
 Werthan, Helen  
 Whiteman, Ellen  
 Wilson, Sarah E.

**GRADUATES AND CERTIFICATE PUPILS  
1927-1928**

**GRADUATES, JUNIOR COLLEGE**

Mary Kate Anderson . . . . .	Mississippi	Martha Pugh Lindsey . . . . .	Arkansas
Sarah Andrews . . . . .	Tennessee	Reoekah Kinnard Lionberger . . . . .	Missouri
Nell Banks . . . . .	Arkansas	Olive Louise Logan . . . . .	Indiana
Myrtle Inez Barnes . . . . .	Oklahoma	Margaret Alice Lowe . . . . .	Indiana
Elizabeth Farthell . . . . .	Tennessee	Ann Lowry . . . . .	Tennessee
Kathryn Margaret Batterman . . . . .	Illinois	Julia Leigh Lynne . . . . .	Alabama
Catherine Elizabeth Blackman . . . . .	Tennessee	Jane McCullough . . . . .	Texas
Marguerite Marion Bordo . . . . .	Florida	Gladys Elizabeth McDonald . . . . .	Oklahoma
Mary Virginia Brabston . . . . .	Alabama	Pauline Virginia McDonald . . . . .	Texas
Mary Brigforth . . . . .	Kentucky	Ethel Mary MacLean . . . . .	Michigan
Irene Lucille Brown . . . . .	Minnesota	Elizabeth Jane McNutt . . . . .	Indiana
Beth Marie Brush . . . . .	Georgia	Mary Jane MacPhail . . . . .	Ohio
Virginia Bush . . . . .	Michigan	Lucille Virginia Machiels . . . . .	Illinois
Evelyn Louise Butler . . . . .	Alabama	Betty Ann Marr . . . . .	Nebraska
Dorothy Elizabeth Campbell . . . . .	Illinois	Eleanor Meek . . . . .	Indiana
Erma Doris Carlton . . . . .	Missouri	Carlyn Dorothy Nathan . . . . .	West Virginia
Margaret Shepard Chapman . . . . .	Massachusetts	Doris Nathan . . . . .	Texas
Eunetta Clouse . . . . .	Tennessee	Pearl Elizabeth Naylor . . . . .	Oklahoma
Virginia Cooper . . . . .	Georgia	Argie Neil . . . . .	Tennessee
Virginia Crain . . . . .	South Dakota	Betty Jane Newcomer . . . . .	Oklahoma
Evelyn Dobbs . . . . .	Oklahoma	Frances Elizabeth O'Donnell . . . . .	Kansas
Virginia Donaldson . . . . .	Tennessee	Allie Belle O'Mohundro . . . . .	Tennessee
Claire Elizabeth Dorchester . . . . .	Florida	Lela Owen . . . . .	Missouri
Helen Gertrude Dudenbostel . . . . .	Illinois	Mary Padgett . . . . .	Tennessee
Martha Anne Eatherly . . . . .	Tennessee	Merry-Belle Palmer . . . . .	Wisconsin
June Henry Edmondson . . . . .	Tennessee	Kate Parker . . . . .	Texas
Margaret Jane Elliott . . . . .	South Dakota	Mary Virginia Payne . . . . .	Alabama
Frances Howard Ewing . . . . .	Tennessee	Eloise Pearson . . . . .	West Virginia
Mary Ewing . . . . .	Colorado	Williamae Phelps . . . . .	Arizona
Lois Maxine Fletcher . . . . .	Texas	Nannie Heflin Pierce . . . . .	Alabama
Alice Orr Forgy . . . . .	Indiana	Pauline Pinson . . . . .	Oklahoma
Mary Helen Foulds . . . . .	Illinois	Valborg Ravn . . . . .	Wisconsin
Beverly Elizabeth Freeland . . . . .	Oklahoma	Margaret Boothe Rawls . . . . .	Tennessee
Katherine Elizabeth Gable . . . . .	Kentucky	Helen Ree I . . . . .	Mississippi
Dorothea Louise Gilbert . . . . .	Indiana	Katherine Wright Rees . . . . .	Tennessee
Kathryn Isabelle Glasford . . . . .	Illinois	Alice M. Richey . . . . .	Iowa
Wardine Good . . . . .	Iowa	Mary Louise Ritter . . . . .	Indiana
Novice Graves . . . . .	Kentucky	Martha Elizabeth Robbins . . . . .	Indiana
Eleanor Florence Gray . . . . .	Michigan	Helen June Ryerson . . . . .	Illinois
Emma Elizabeth Greene . . . . .	Tennessee	Helen Nina Scott . . . . .	Texas
Ida Alexine Griffin . . . . .	Tennessee	Ruth Erle Sharp . . . . .	Tennessee
Elizabeth Gwaltney . . . . .	Tennessee	Ruth Leslie Silverstein . . . . .	Indiana
Sara Frances Hassell . . . . .	Tennessee	Allene Page Smith . . . . .	Kentucky
Tina Mac Hawes . . . . .	Tennessee	Geraldine Hope Smith . . . . .	Kentucky
Florence Hayes . . . . .	Tennessee	Helen Susie Smith . . . . .	West Virginia
Virginia Lee Hicks . . . . .	Texas	Katherine Standifer . . . . .	Alabama
Nell Prince House . . . . .	Tennessee	Alberta Louise Stolz . . . . .	Texas
Marian Ruth Hubbell . . . . .	Ohio	Barbara Marie Sudekum . . . . .	Tennessee
Catherine Noyes Hughes . . . . .	Illinois	Brunhild Switzer . . . . .	Indiana
Helen Aurora Hynds . . . . .	Colorado	Doris Eleanor Tatum . . . . .	Texas
Lillie Williams Jackson . . . . .	Tennessee	Cora Thomas . . . . .	Tennessee
Ina Marie Jansen . . . . .	Wisconsin	Helen Thomas . . . . .	Tennessee
Viola Jay . . . . .	Indiana	Dorothy Christine Thompson . . . . .	Tennessee
Helene Bethenia Johnson . . . . .	Oklahoma	Mary Elisabeth Vick . . . . .	Illinois
Melba Kathryn Johnson . . . . .	Texas	Florence Elisabeth Weber . . . . .	Iowa
Ann Carolyn Johnston . . . . .	Missouri	Elizabeth Louise Wenning . . . . .	Tennessee
Dorothy Mounce Jones . . . . .	Missouri	Anna White . . . . .	Tennessee
Kathryn Dorothea Jones . . . . .	Missouri	Miriam Louise Whitehead . . . . .	Indiana
Martha Ann Joslin . . . . .	Tennessee	Mary Louise Wilcox . . . . .	Georgia
Naomi Flossie Kilgore . . . . .	Florida	Virginia Kathryn Wilson . . . . .	Kentucky
Emily Bonner Krouse . . . . .	Mississippi	Agnes Pauline Wright . . . . .	West Virginia
Ellen Catherine Leavitt . . . . .	Oklahoma	Marjorie Wright . . . . .	Texas

**GRADUATES IN EXPRESSION**

Helene Bethenia Johnson . . . . .	Oklahoma	Allie Belle O'Mohundro . . . . .	Tennessee
Thresa Jones . . . . .	Oklahoma	Margaret Ozelle Puckette . . . . .	Tennessee
Doris Nathan . . . . .	Texas	Josephine Rankin . . . . .	Michigan
Susan Frances Vaughan . . . . .	Tennessee		

**GRADUATES IN HOME ECONOMICS**

Mary Eleanor Gilmore . . . . .	Pennsylvania	Anna Dorothy Nichols . . . . .	Texas
Maurine Jacobsen . . . . .	Iowa	Gladys R. Robbins . . . . .	Indiana
Lily Minge Meadors . . . . .	Tennessee	Katherine Gray Tabb . . . . .	Kentucky
Caroline Taylor . . . . .	Tennessee		

**GRADUATES IN PHYSICAL EDUCATION**

Virginia Robertson Baird . . . . .	Alabama	Mary Elizabeth Cayce . . . . .	Tennessee
Bernice Boozer . . . . .	Alabama	Margaret Ellen Douty . . . . .	Oregon
Mayre Brandon . . . . .	Tennessee	Margaret Kessler . . . . .	Missouri



**CERTIFICATE PUPILS IN PIANO**

Nora Lee Conditt . . . . .	Arkansas	Julia Anne Ross . . . . .	Kentucky
Katherine Kean . . . . .	Tennessee	Mary Ruth Smith . . . . .	Tennessee
Lydareene Majors . . . . .	Florida	Clara Madeline Tarpley . . . . .	Texas
Virginia Wray Risinger . . . . .	Arkansas	Corinne Weiblen . . . . .	South Dakota
	Virginia Myrth Wilson . . . . .	Oklahoma	

**CERTIFICATE PUPILS IN VOICE**

Florence Elizabeth Abels . . . . .	Illinois	Nancy Baskerville . . . . .	Tennessee
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**CERTIFICATE PUPIL IN VIOLIN**

Johnny Jernigan . . . . .	Tennessee
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**CERTIFICATE PUPILS IN EXPRESSION**

Ellen Bates . . . . .	Tennessee	Helen Aurora Hynds . . . . .	Colorado
Lillian Burton . . . . .	Tennessee	Ann Carolyn Johnston . . . . .	Missouri
Virginia Cooper . . . . .	Georgia	Frances Elizabeth O'Donnell . . . . .	Kansas
Birdie Crider . . . . .	Texas	Helen Reed . . . . .	Mississippi
Evelyn Dobbs . . . . .	Oklahoma	Martha Elizabeth Robbins . . . . .	Indiana
Christine Drake . . . . .	Tennessee	Helen June Ryerson . . . . .	Illinois
Alyne Goad . . . . .	Texas	Geraldine Hope Smith . . . . .	Kentucky

**CERTIFICATE PUPILS IN INTERIOR DECORATION**

Beth Marie Brush . . . . .	Georgia	Emily Bonner Krouse . . . . .	Mississippi
Louise Paula Dreyfus . . . . .	Mississippi	Katherine Frances Ross . . . . .	Mississippi
Lucille Hegewald . . . . .	Indiana	Barbara Marie Sudekum . . . . .	Tennessee

**CERTIFICATE PUPIL IN COSTUME DESIGN AND COMMERCIAL ILLUSTRATION**

Margaret Alice Lowe . . . . .	Indiana
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**CERTIFICATE PUPILS IN GENERAL ART**

Evelyn Louise Butler . . . . .	Alabama	Helen Nina Scott . . . . .	Texas
Pauline Virginia McDonald . . . . .	Texas	Anna White . . . . .	Tennessee

**CERTIFICATE PUPILS IN FOODS**

Margaret Jane King . . . . .	Virginia	Mary Elisabeth Vick . . . . .	Illinois
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**CERTIFICATE PUPIL IN TEXTILES AND CLOTHING**

Georgia May Maurer . . . . .	Kansas
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**CERTIFICATE PUPILS IN SECRETARIAL STUDIES**

Phyllis Caroline Ireland . . . . .	Nebraska	Mary Jane Pulver . . . . .	Illinois
Eugenia S. Mahan . . . . .	Illinois	Alice Roberts . . . . .	Kansas
Williamae Phelps . . . . .	Arizona	Corinne Weiblen . . . . .	South Dakota

**CERTIFICATE PUPILS IN HIGH SCHOOL COURSE**

Leanora B. Allan . . . . .	Tennessee	Maxine Irvin . . . . .	Florida
Marie Theresa Laurent Brown . . . . .	Tennessee	Alice Kamrar . . . . .	Iowa
Pauline Lewis Brown . . . . .	Tennessee	Margaret Louise Keller . . . . .	Tennessee
Mary Elizabeth Bryan . . . . .	Kentucky	Josephine McKelvey . . . . .	Tennessee
Lloy Niman Burns . . . . .	Michigan	Eleanor Adelaide Marling . . . . .	Wisconsin
Nancy Belle Campbell . . . . .	Tennessee	Ann Elise Martin . . . . .	Tennessee
Allie Brown Clark . . . . .	Color ado	Virginia Donaldson Neil . . . . .	Tennessee
Clara Cox Collier . . . . .	Mississippi	Nancy O'Connor . . . . .	Tennessee
Diana Jane Cox . . . . .	Indiana	Kathryn Shaw Parrish . . . . .	Tennessee
Helen G. Donker . . . . .	Illinois	Mary Elizabeth Perkins . . . . .	Ohio
Adelle Dudley . . . . .	Tennessee	Annie May Rawls . . . . .	Tennessee
Katherine Dudley . . . . .	Tennessee	Mabel Gregory Reeves . . . . .	Minnesota
Jimsey Duncan . . . . .	Texas	Mary Elizabeth Ricks . . . . .	Tennessee
Lois Margaret Fegles . . . . .	Minnesota	Aleene Robson . . . . .	Florida
Jane Carey Folk . . . . .	Tennessee	Dorothy M. Russell . . . . .	Illinois
Isobel Goodloe . . . . .	Tennessee	Virginia Lou Sample . . . . .	Kansas
Julia Marie Goodpasture . . . . .	Tennessee	Eleanor Sapp . . . . .	Illinois
Mary Graham . . . . .	Tennessee	Eugenia Walton Smith . . . . .	Tennessee
Marcella Hamilton . . . . .	Tennessee	Kathryn Adeline Smoot . . . . .	Tennessee
Roberta Harrington . . . . .	Tennessee	Marie Stallings . . . . .	Alabama
Mildred Elmira Harris . . . . .	Tennessee	Sarah Elizabeth Taylor . . . . .	Missouri
Minnie Hayes . . . . .	Tennessee	Edith McCulloch Towler . . . . .	Tennessee
Martha Victor Henderson . . . . .	Tennessee	Gertrude Louise Vaughn . . . . .	Tennessee
Pauline Holladay . . . . .	Tennessee	Martha Emily Washington . . . . .	Tennessee
Marjorie Churchill Holmes . . . . .	New Jersey	Eugenia Wilson . . . . .	Tennessee
Loranelle Elizabeth Houston . . . . .	Indiana	Marguerite Hicks Woolwine . . . . .	Tennessee
Dorothy Mae Huckins . . . . .	Iowa		











